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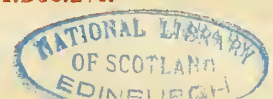
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T H E



O R,

Familiar Instructions,

F O R T H E

Voice,
Violin,
Harpsichord,
German-Flute,
Hautboy,

French-Horn,
Common-Flute,
Bassoon,
AND
Bass Violin.

C O N T A I N I N G

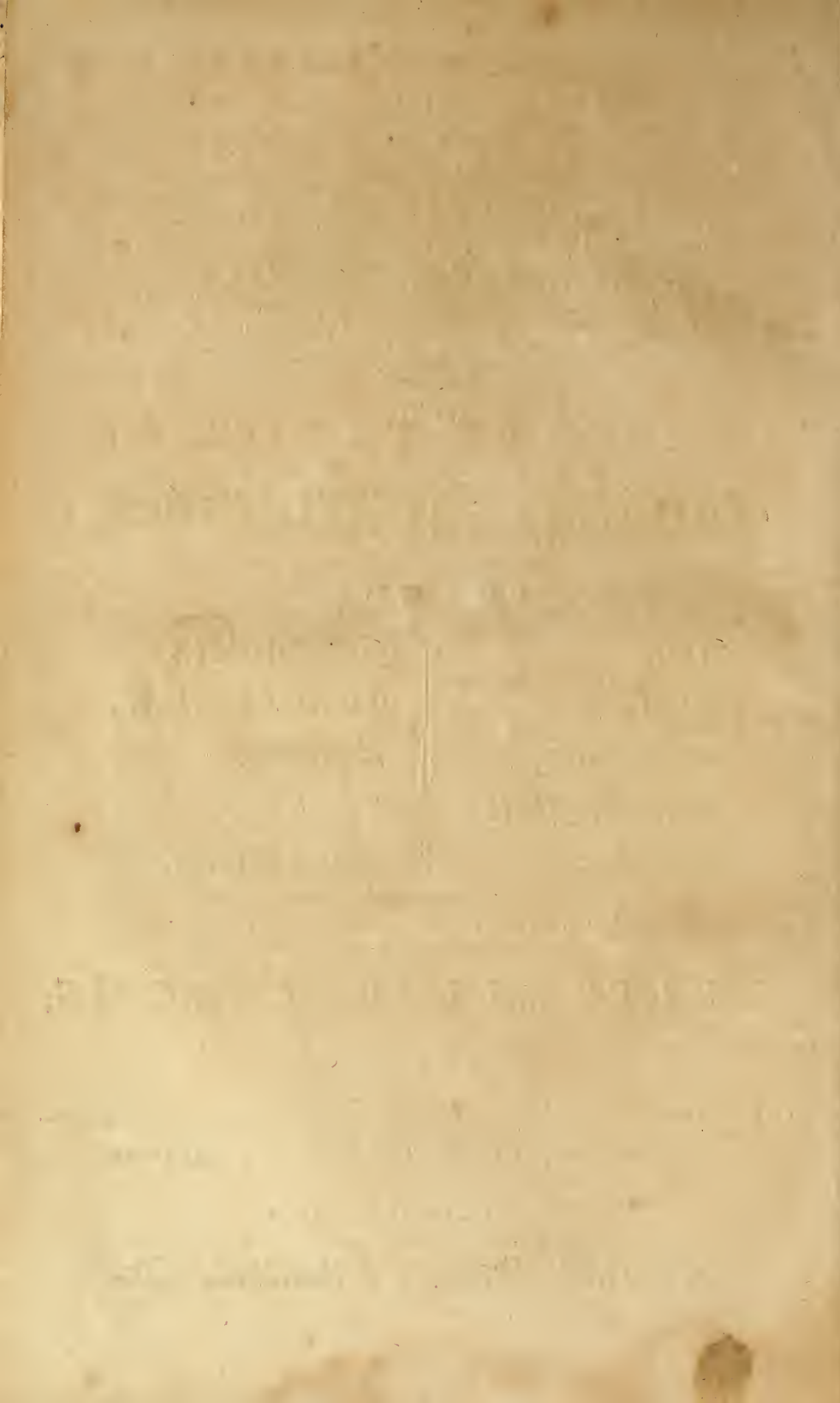
RULES and DIRECTIONS,

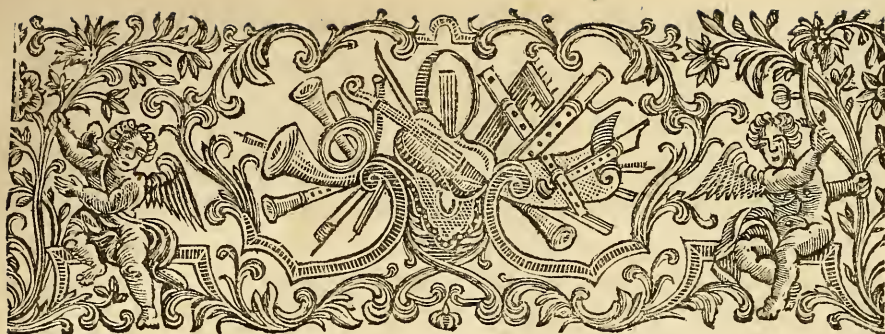
W H E R E B Y

LEARNERS may obtain a Proficiency on any of those INSTRUMENTS, without the Help of a MASTER.

EMBELLISHED WITH

Gamuts, Scales, Examples, &c.





T H E COMPLETE TUTOR, &c.

An Introduction to Singing.

THE GAMUT is the Ground of all MUSIC, whether *Vocal* or *Instrumental*, and must be learned perfectly by such as intend to make themselves Proficients in that Art ; in order to which observe the following Scale.

The GAMUT for the VOICE.

TREBLE		TENOR		BASS	
<i>G-solreut</i> in Alt	Sol	<i>G-solreut</i> _____	Sol	<i>A-lamire</i> _____	La
<i>F-faut</i> _____	Fa	<i>F-faut</i> _____	Fa	<i>G-solreut</i> _____	Sol
<i>E-la</i> _____	La	<i>E-lami</i> _____	La	<i>F-faut</i> _____	Fa
<i>D-lasol</i> _____	Sol	<i>D-lasolre</i> _____	Sol	<i>E-lami</i> _____	La
<i>C-solfa</i> _____	Fa	<i>C-solfaut</i> _____	Fa	<i>D-solre</i> _____	Sol
<i>B-fabemi</i> _____	Mi	<i>B-fabemi</i> _____	Mi	<i>C-faut</i> _____	Fa
<i>A-lamire</i> _____	La	<i>A-lamire</i> _____	La	<i>B-mi</i> _____	Mi
<i>G-solreut</i> _____	Sol	<i>G-solreut</i> _____	Sol	<i>A-re</i> _____	La
<i>F-faut</i> _____	Fa	<i>F-faut</i> _____	Fa	<i>Gamut</i> _____	Sol
<i>E-lami</i> _____	La				

THERE are three Things to be observed in this Scale : First, The Names of the Notes, which must be learned backwards and forwards till you know them by Heart : Secondly, Observe the three Cliffs, which are an Inlet to the Knowledge of the Notes ; for if a Note be placed on any Part of the five Lines, (which are called a Stave) you cannot call it any Thing till there is one of these Cliffs set at the Beginning : For which Reason the Lines of your Gamut are divided into three Fives, expressing the three Parts of Music, *viz.* the *Treble*, the *Tenor* and the *Bass* ; every one of these five Lines, or Staves, having a Cliff. For Example, the first five Lines has the *G-solreut* or *Treble Cliff* set at the beginning, on the second Line from the bottom. The second Stave, or middle five Lines, has the *C-solfaut* or *Tenor Cliff* set on the middle Line.—*This Cliff may be placed on any of the four lowest Lines.* The third Stave, or last five Lines, has the *F-faut* or *Bass Cliff* set at the beginning, and is commonly placed on the fourth Line from the bottom. Thirdly, observe the Syllables at the end of the Lines, which are the Names you are to call your Notes by : For Example, if a Note be placed on the second Line in the Scale from the Top,

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and you should be asked where it stands, say, in *D-la-sol*. Now in learning these Names you must learn the other Syllables along with them, that you may know how to call your Notes in Singing; for Example, *G*amut is called *Sol*, *A-re* is called *La*, *B-mi* is called *Mi*, *C-faut* is called *Fa*, *D-solre* is called *Sol*, *E-lami* is called *La*, *F-faut* is called *Fa*, &c. But, for the better understanding your Gamut, here are eight Notes (called an Octave) in those three Cliffs, with their Names under them.



IN Singing you cannot make Use of the Words *Gamut*, *A-re*, &c. because they are too long, therefore you must use these short Syllables, *Sol*, *La*, *Mi*, &c.

OF T I M E.

Example of COMMON T I M E.

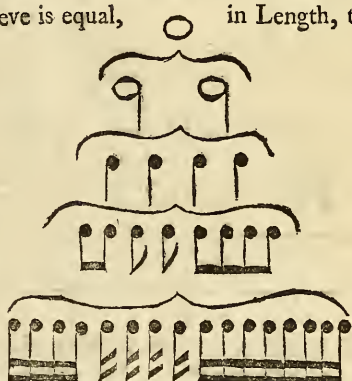
A Semibreve is equal, in Length, to

Minims

Crotchets

Quavers

Semi-
Quavers



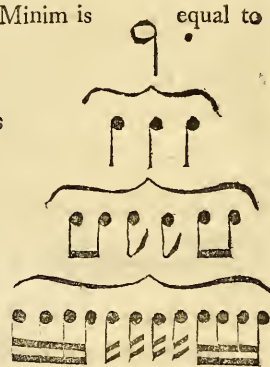
Example of TRIPLE T I M E.

A prickt Minim is equal to

Crotchets

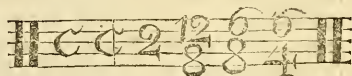
Quavers

Semi-
Quavers



THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* is known by some of the following Marks or Characters. The first of these Marks denotes the slowest kind of Movement, and contains a Semibreve (or as many other Notes as are equal to it's length) in a Bar, and must be held as long as you can distinctly tell 1, 2, 3, 4. The second denotes a Movement somewhat faster than the former, and contains also a Semibreve in a Bar. The third denotes a brisk Movement, and contains but one Minim, or two Crotchets, &c. in a Bar.—This is called *Retertive Time*. The fourth Mark contains twelve Quavers (or Notes to their Value) in a Bar; the fifth six Quavers in a Bar, and the last six Crotchets in a Bar. These three last Characters are fixed to Jiggs, &c.

Marks of Common Time.



Triple

An Introduction to Singing.

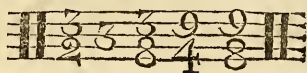
3

Triple Time is known by the following Characters ; the first of which has three Minims in a Bar, and is the slowest Triple Time in use.

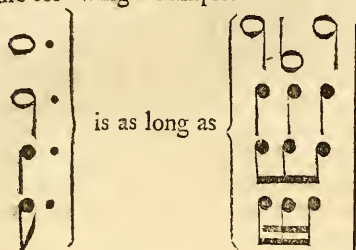
The second contains three Crotchets in a Bar, and is fixed to Minuets, and play'd quicker than the former.

The third contains three Quavers in a Bar, and is the quickest. The fourth contains nine Crotchets in a Bar ; the last nine Quavers. These last are rarely made use of, and then to Jiggs.

Marks of Triple Time.



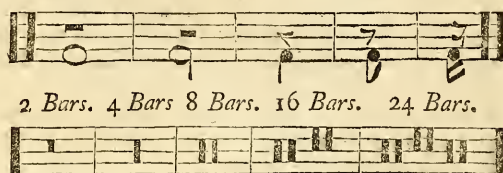
A POINT or Dot added to any Note, whether Minim, Crotchet, &c. makes it half as long again ; and must always be put on the right Side of the Note, as in the following Example.



is as long as

Example of RESTS.

Semibreve. Minim. Crotchet. Quaver. Semi-gr.



Note. A Semibreve Rest is a whole Bar, in any Time whatever.

Single Bar. Double Bar. Repeats. Directs. Pause. Da Capo.



A SINGLE Bar serves to divide the Time according to it's different Measures, whether *Common* or *Triple*. A Double Bar serves to divide every Strain or Part of a Song or Lesson. A Direct is put at the end of a Stave, and serves to direct to the Place of the first Note in the next Stave. A *Pause* signifies that the Note over which it is placed must be held out somewhat longer than the usual Time.—The same Mark also denotes the End of a Tune. A *Repeat* signifies that such a Part of a Song or Lesson must be perform'd over again from the Note over (or before) which it is put. *Da Capo* signifies the Tune does not end there, but must be begun again, and play'd till you come to the Mark \frown mention'd above to denote the End of the Tune.

Of FLATS and SHARPS, &c.

THESE Characters, marked as in the Margin, are very significant in Music, and must be particularly regarded. If a *Flat* be placed before any Note it denotes that such Note (and all the following, in the same Bar, except mark'd to the contrary) must be sung or play'd half a Note lower than it's Natural Pitch. The *Sharp* is of a contrary Nature ; for whereas the *Flat* takes away a Semitone, or half a Note, from the Sound of the Note before which it is set, the *Sharp* adds a Semitone to whatever Note it is set before : For Example, if a *Flat* (or *Flats*) be fixt at the beginning of any of the five Lines, it not only affects every Note on such Line or Space, but also all the Notes of that Denomination thro' the whole Movement ; so if a *Flat* be fixed on the middle Line, which is *B*, all the *B*'s (or Octaves) both above and below that Line must be play'd flat, except mark'd to the contrary by a *Natural*. The same is likewise to be observed of the *Sharps* ; so if a *Sharp* be fixed on the highest Line, at the Beginning, which is *F*, all the *F*'s are to be sung sharp thro' the whole Piece, except a *Natural* be plac'd before them to denote the contrary. A *Natural* (which see in the Margin above) serves to reduce any Note,

Flats. Sharps. Naturals.



made

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made flat or sharp by the governing *Flats* or *Sharps* placed at the Beginning, to it's primitive Sound, as it stands in the Gamut : For Instance, a *Flat* being placed on the Middle Line makes all the *B's* flat, as aforesaid ; but if the Composer should have a Mind to have some one, or more, of them sharp, then the *Natural* is set before such Notes, instead of a *Sharp*.

Of keeping TIME in SINGING.

HAVING observed all the Varieties of Time, I shall presume to say that no Music can ever be agreeable to the Performer unless he first makes himself Master of it ; neither is it possible for several Performers to agree exactly together without it : In Order to which observe the following Rules. In a slow Common Time you must divide the Bar in four equal Parts, telling 1, 2, 3, 4, distinctly, putting your Hand or Foot down when you tell one, which must be at the beginning of the Bar, and lifting it up when you tell 3, which must be in the Bar. In a quick sort of Common Time you may divide your Bar into two equal Parts, only putting your Hand or Foot down at the first half of the Bar and lifting it up at the second half ; but you must be exact in moving up or down. Triple Time, whether quick or slow, must be divided in three equal Parts, telling 1, 2, with your Hand down, and 3 with it up : In this Sort of Time you must observe that you keep your Hand up but half the time you keep it down.

Of Tuning the VOICE.

BEFORE you can tune your Voice rightly you must know which are *whole Tones* and which *half Tones*. From G to A is a whole Tone, from A to B is a whole Tone, from B to C is half a Tone, from C to D is a whole Tone, from D to E is a whole Tone, from E to F is half a Tone, from F to G is a whole Tone, and so on with ever so many Notes, which must ascend in the same Proportion of Sound as the first eight Notes do, all other Sounds being only a Repetition of the same.

FOR the better remembring which are *half Tones* and which not, observe that the *half Tones* are included by the *Fa* and the Note below it ; for from *Mi* to *Fa*, and from *La* to *Fa*, are half Tones ascending ; and from *Fa* to *Mi*, and from *Fa* to *La*, are half Tones descending : All the rest are whole Tones, as in the Example.



WHEN you have found the first Note you must rise by whole Tones and half Tones, as observed above, till you ascend to the Top of your Lesson, and then down again with the other, laying your Hand down when you begin to sound the first Note, and taking it up when you have half sung it ; then laying down as you begin the next, and up again, and so on with the rest, holding them all of an equal length, because they are all Semibreves : But for fear you should not sing them exactly in Tune, you ought to get the Assistance of a Person skill'd in Music, and let him sing or play your eight Notes with you till you remember them so well as to do them without him ; then you may proceed to the following Lesson.

An Introduction to Singing.

S

LESSONS.

Sol mi la fa mi sol fa la sol fa la sol

Sol la fa sol la fa sol mi fa la mi sol

IN the above Lesson you may observe two Minims in a Bar, which are to be sung one with the Hand or Foot down and one up : But for fear you should not hit these Notes exactly in Tune, by Reason of their skipping a Note every Time, observe the following Example.

Sol la mi sol mi la mi fa la fa mi fa sol mi sol fa sol la fa la

sol la fa sol fa la fa sol la sol Sol fa la sol la fa la sol fa sol

la sol fa la fa sol fa mi sol mi fa mi la fa la mi la sol mi sol

WHEN you have sung the three first Notes, leave out the second Note and skip from the first Note to the third, which will be the same thing as the first Bar in the former Lesson. Observe, in the following Lesson, that you sing the two first Notes with your Hand or Foot down, and the third with it up, &c. keeping an exact Time throughout your Lesson. Observe also the same Manner in learning all Distances, and then leave out the intervening Notes, as in the following Examples.

3^d 4th 5th

6th 7th

3^d 4th 5th 6th

7th 8th

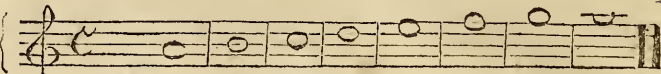
WHEN you can sing the above Lessons in Time and Tune, you may proceed to some easy Tunes or Airs.

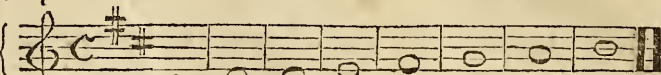
An Introduction to Singing.

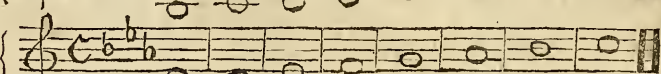
Of the K E Y S used in Music.

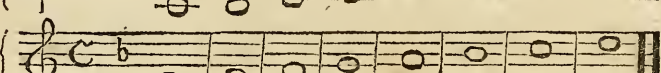
THERE are properly but two Keys in Music, one Flat, the other Sharp ; but by the help of Sharps and Flats they have been encreased to the number of Sixteen ; of which eight are Flat Keys, and eight Sharp Keys, as follow.

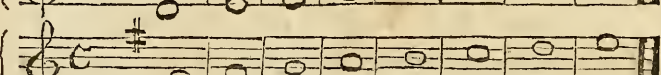
A SCALE of the F L A T K E Y S.

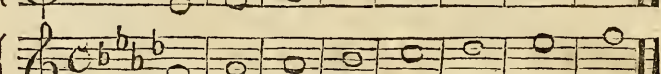
A-RE, the Natural Key, a flat third. 

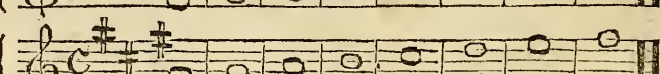
B-MI Natural, a flat third. 

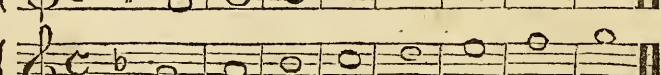
C-FAUT, a flat third. 

D-SOLRE Natural, a flat third. 

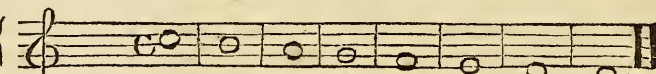
E-LAMI Natural, a flat third. 

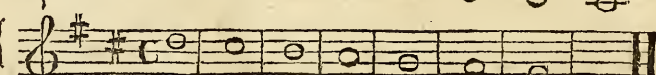
F-FAUT Natural, a flat third. 

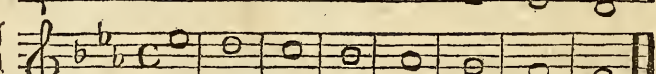
F-FAUT Sharp, a flat third. 

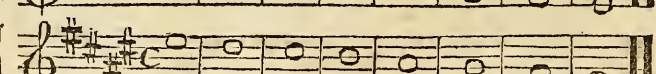
GAMUT, with a flat third. 

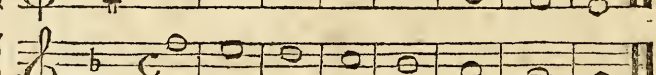
A SCALE of the S H A R P K E Y S.

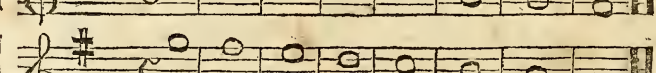
C-FAUT, the Nat. Key, a sharp third. 

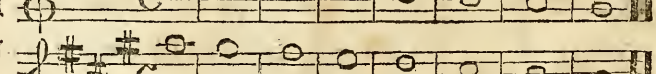
D-SOLRE, a sharp third. 

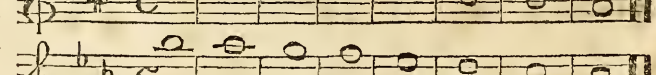
E-LAMI Flat, with a sharp third. 

E-LAMI Natural, a sharp third. 

F-FAUT, a sharp third. 

GAMUT, a sharp third. 

A-RE, with a sharp third. 

B-MI Flat, with a sharp third. 

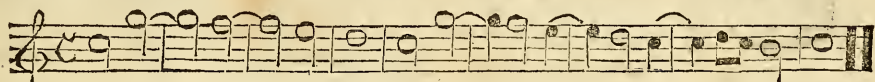
Note.

Note. THE first Note in each of the foregoing Flat Keys is called a *La*, the second *Mi*, &c; and the first Note in each of the Sharp Keys a *Fa*, the second *Mi*, &c.

N. B. A Key is known to be Flat or Sharp not by what Flats or Sharps are set at the Beginning of a Tune, but by the *third* above the last Note, or Key Note; for if a *third* contains two whole Tones it is a Sharp Key, but if only a Tone and a half 'tis a Flat Key: For Example, if D be the Key Note, reckon from D to E is a whole Tone, and from E to F (as F is a Flat Note in the Gamut) half a Tone, which makes a Flat Key; but if F be marked sharp at the beginning there are two whole Tones from D to F, which make a Sharp Key. Always name your Key in reference to the Bass. *Note also*, that if a Tune ends by a *La* it is Flat, but if by a *Fa* it is Sharp; for all Tunes must end either a Note above the *Mi*, or a Note below.

Of SYNCOPATION, or Driving-Notes.

SYNCOPATION is when the Hand or Foot is taking up or putting down while a Note is sounding, which is pretty hard to a Beginner; but when this is conquer'd he may think himself a pretty good Timist. The following is an Example.



To make the TRILLO, or SHAKE.

THE Trill, or Shake, (marked *t*, or *tr.*) is the chief Grace in Singing, and has a fine Effect when well performed. To learn this you must move your Voice easily on one Syllable, the distance of a whole Tone, as in the Example.

Example of a Trill, or Shake.

First move your Voice slowly, then faster, by Degrees, and it will come to you with a little Practice; but you must be sure to let E and D be both heard distinctly. The Trill or Shake is to be made on all descending Prickt Crotchets, and also when the Note before it is in the same Line or Space with it; likewise generally before a Close, either in the Middle or at the End of a Song.

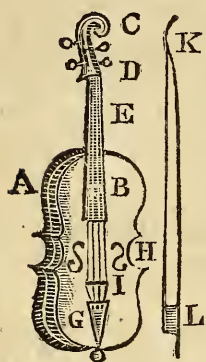


Of TRANSPOSITION.

To transpose a Song or Lesson that is too high, or too low, or in a bad Key for a Voice or Instrument, you must first see what Compass the Tune requires; that is, how high and how low it goes, and accordingly take your Measure; and be careful that you alter it to the easiest Keys you can, those that are most natural to your Instrument, and such as have the nearest Relation to the other.—The last Note of a Tune, as before observed, tells you what Key it is, whether A, B, C, D, E, &c; therefore, suppose, for Example, you had a Song or Lesson in E Sharp, and you wanted it transposed into G, which is a Third higher; look in the foregoing Scale for Gamut with a Sharp Third, which is the third Stave from the bottom; so placing the Sharp as at the Beginning, and writing each Note a Third higher than it is in the Copy, you have the Tune right, in the desired Key.

You may transpose into any of the Keys in the above Scales, observing the Distance or number of Notes from the Key Note of your Copy to the first Note of the Key you transpose into, and putting the same number of Flats and Sharps at the Beginning as in the Scale.

Instructions for the Violin.



THE Violin is justly esteemed the finest and most complete of any Single Instrument, having a large extent of Notes, and being capable of double Notes, Chords, &c. which make a great Variety. Tho' this Instrument is common, it may not be improper here to describe the principal Parts thereof; where A is the Back, B the Belly, C the Head, D the Nut, E the Neck, F the Fingerboard, G the Tailpiece, H the Sidebouts; and I the Bridge. K is Bow, L the Nut of the Bow. See the Cut.

THE first Thing necessary to be learnt is the Scale of the Gamut, as follows, which the Learner must get by Heart, having a particular Regard to every Line and Space, as also to the respective Notes placed on each, that he may be able to know them by their proper Names, G, A, B, C, &c. readily, whenever he shall see them in any Place or Lesson whatsoever.

The GAMUT for the VIOLIN.

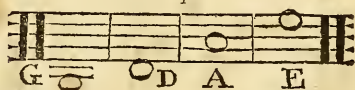
Bass, or Fourth String.				Third String.				Second String.				Treble, or First String.				
0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3	4
Gamut or G-folreut	A-lamire	B-fabemi	G-folreut	D-lafolre	E-lami	F-faut	G-folreut	A-lamire	B-fabemi	G-folreut	D-lafol	E-lami	F-faut in Alt	G-folreut in Alt	A-lamire in Alt	B-fabemi in Alt

O signifies open, 1 the first Finger, 2 the second, 3 the third, and 4 the fourth, or Little Finger.

THE next Thing to be learnt is the Method of tuning the Instrument, which is by Fifths; thus the fourth String open is G; the third String open D, which is a fifth to G; the second String open A, which is a fifth to D; and the first String open E, which is a fifth to A, as in the Example. But if you cannot tune your Violin by the help of the former Directions, the following Method may assist you.

Measure out the several Lines from the Nut which are drawn across the Strings in the ensuing Example, [p. 10] and draw a Line with Pen and Ink across the Fingerboard of your Violin at the same distance from the Nut as the lowest Line in the Example: Having so done, screw up the first String to as high a Pitch as it will

Example.

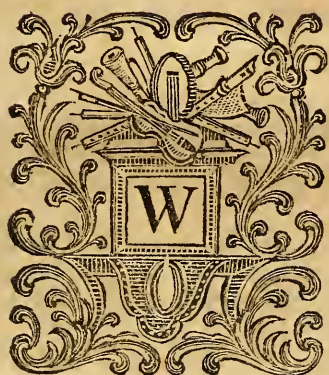


moderately



T O T H E

R E A D E R.



HEREAS Custom has, in a great Measure, made it necessary to say something by Way of *Introduction*, it may not be improper, here, to give the Reader a concise Account of the Utility of the following Sheets, by Way of *Prelude*. They contain, *First*, Instructions for the VOICE, VIOLIN, HARPSICHORD, GERMAN-FLUTE, COMMON-FLUTE, FRENCH-HORN, HAUTBOY, BASSOON and BASS VIOLIN. *Secondly*, Two Hundred elegant *English* and *Italian* SONGS, CANTATAS and DUETTS,

To the R E A D E R.

DUETTS, set to Music ; with the Bass and Symphonies to each ; proper for the *Harpsichord* or *Spinnet*, *Violin*, *German-Flute*, *Hautboy*, &c. *Thirdly*, A complete MUSICAL DICTIONARY, explaining all the foreign Words and Terms that occur in Musical Compositions : And, *Lastly*, Several Hundred favourite *English*, *Irish* and *Scots* SONGS, without the Music ; numbers of which were never before published.

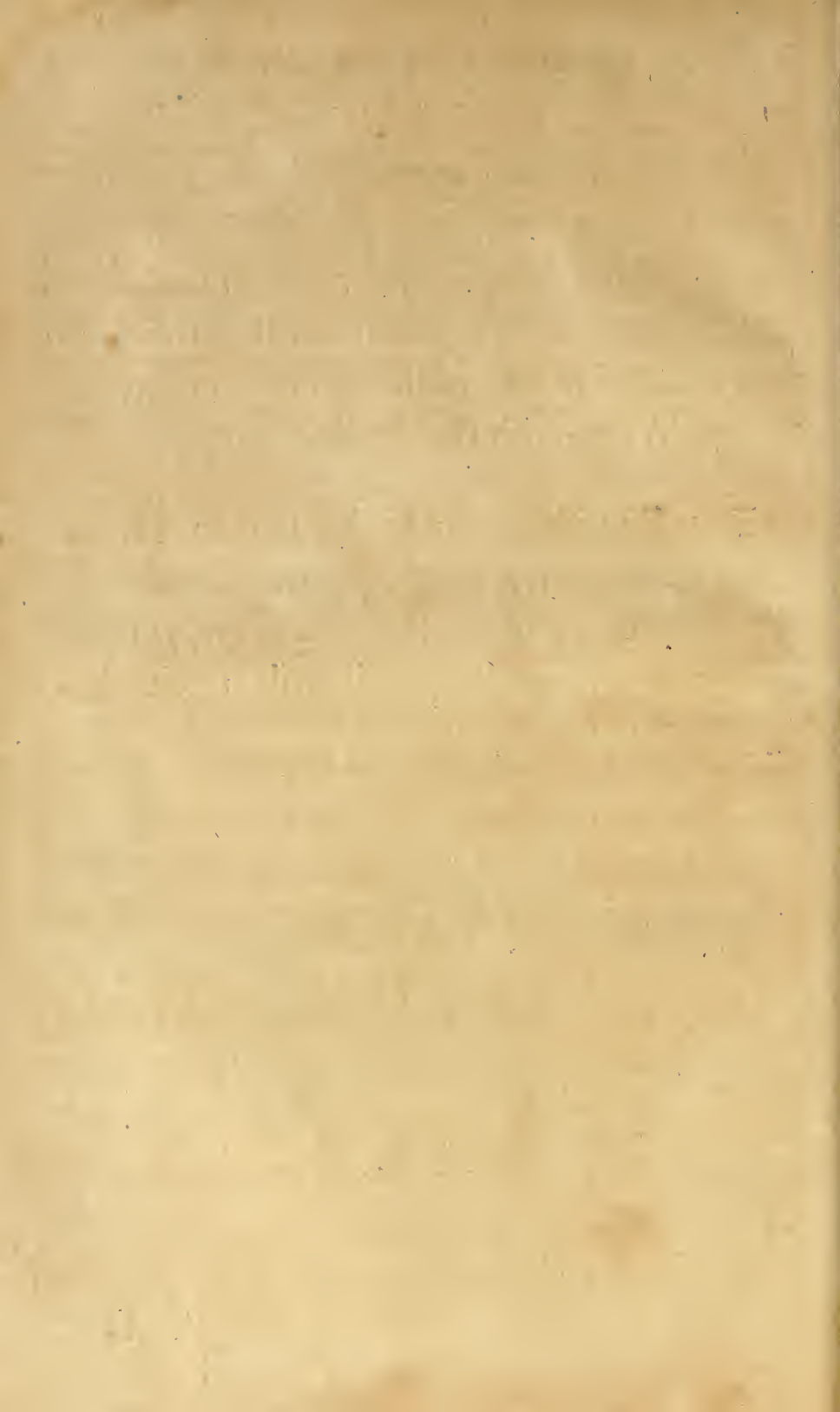
THE *Instructions* will be of great Service to such as chuse to learn Music, and have not the opportunity of a Master ; also to Masters themselves ; as they contain the easiest and best Methods now practised by the greatest Performers ; laid down in a plain and familiar Manner, and interspersed with Variety of proper *Examples*, *Lessons*, &c. The *Songs set to Music* will save the Expence of purchasing a number of Books for the sake of a few favourite Songs ; as Care has been taken to collect such as are generally esteemed. The
Musical

To the R E A D E R.

Musical Dictionary will be of use to Musicians in general : And the additional *Songs without the Tunes* will be an Amusement to those who are not acquainted with Music, and were inserted to oblige some such who favoured this Work with their Subscriptions.

THE Publisher returns his sincere Thanks to his Subscribers, assuring them he has done his utmost to make the Whole *useful* and *entertaining*, and hopes it will merit their Approbation.





moderately bear ; then put your Little Finger on the aforemention'd Mark, on the second String, and screw it higher or lower till it gives the same Sound (which is called an Unison) as the first String does when open : After that put your Little Finger on the third String, and, in the same Manner, cause it to give the same sound as the second String when open ; and lastly, put your Little Finger on the fourth String, and cause that to have the same sound as the third String open.

Directions for holding the VIOLIN, and playing the Gamut.

THE Violin must be rested just below the Collar-bone, turning the Right-hand side of it a little downwards, that the Bow need not be raised very high when the fourth String is to be struck. The Head of the Violin must be nearly horizontal with that Part which rests against the Breast, that the Hand may shift with Facility, without danger of dropping the Instrument. The Neck must rest between the Thumb and Finger of the Left Hand, a little lower than the top of the Neck, not griping it hard, but so as you can move your Hand easily, to shift, &c ; and to find when your Hand is in the right position, that is neither too near the Nut nor too far from it, place your third Finger on the first String, and, striking that and the second String open together, cause them, by shifting the Finger higher or lower, to sound an Octave or distance of eight Notes, which you will soon be able to distinguish ; and so you may proceed to play the Notes of the Gamut : To which purpose it may be proper to observe that there are four Notes appertaining to the fourth String, or Bass, namely G, A, B and C.—G is to be play'd open ; A must be stopped with the first Finger, about an Inch and a half from the Nut ; B with the second Finger, about the same distance from the first, and C with the third Finger close to the second. The third String has also four Notes, which are D, E, F and G.—D is struck open ; E is to be stopped with the first Finger, about an Inch and a half from the Nut ; F with the second Finger close to the first, and G with the third Finger about an Inch and half from the second. The second String has likewise four Notes, A, B, C and D, and are stopped the same as the third String. The Treble, or first String, has usually five Notes appropriated thereto, which are E, F, G, A and B.—E is struck open ; F is stopped with the fore Finger near the Nut ; G with the second Finger about an Inch and half from the first ; A with the third Finger about the same distance from the second, and B with the little Finger the same distance from the third. It will be best to strike the first Note with a down Bow, the second with an up Bow, the third with a down Bow, &c. Hold your Bow fast between the Thumb and fore Finger of your Right Hand, about two Inches from the Nut, spreading the other Fingers out towards the bottom, so as to ballance and command the top ; and draw the Bow, across the Strings, exactly parallel to the Bridge.

Of FLATS and SHARPS, &c.

BEFORE we proceed any further it will be necessary to take Notice of the *Flats* and *Sharps*, which Characters, marked as in the Margin, are very essential to Music, and must be particularly regarded. If a *Flat* be placed before any Note it denotes that such Note (and all the following, in the same Bar, except mark'd to the contrary) must be sung or play'd half a Note lower than it's Natural Pitch. The *Sharp* is of a contrary Nature ; for whereas the *Flat* takes away a Semitone, or half a Note, from the Sound of the Note before which it is set, the *Sharp* adds

Flats. Sharps. Naturals.



a Semitone to whatever Note it is set before : For Example, if a *Flat* (or *Flats*) be fixt at the beginning of any of the five Lines, it not only affects every Note on such Line or Space, but also all the Notes of that Denomination thro' the whole Movement ; so if a *Flat* be fixed on the middle Line, which is B, all the B's (or Octaves) both above and below that Line must be play'd flat, except mark'd to the contrary

Instructions for the Violin.

by a *Natural*. The same is likewise to be observed of the *Sharps*; so if a *Sharp* be fixed on the highest Line, at the Beginning, which is *F*, all the *F*'s are to be play'd sharp thro' the whole Piece, except a *Natural* be plac'd before them to denote the contrary. A *Natural* (which see in the Margin before) serves to reduce any Note, made flat or sharp by the governing *Flats* or *Sharps* placed at the Beginning, to it's primitive Sound, as it stands in the Gamut: For Instance, a *Flat* being placed on the Middle Line makes all the *B*'s flat, as aforesaid; but if the Composer should have a Mind to have some one, or more, of them sharp, then the *Natural* is set before such Notes, instead of a *Sharp*.

It will be proper here to subjoin the whole Scale of the Gamut, ascending, wherein all the Half Notes are delineated; and at the same Time shew with what Fingers they are to be stopped. Note, O signifies open, 1 the first, 2 the second, 3 the third, and 4 the fourth Finger; but where you find a Figure placed under a Note, and the same Figure under the next Note, it denotes that the same Finger must be stopped about half an Inch further than it was before.



If you cannot readily attain to stop in Tune, you may have recourse to the following Example, wherein the Strings of the Violin are represented, and divided into Frets, agreeable to the foregoing Scale of the Gamut.

The Nut.							
G	D	A	E				
Ab	E ^b	B ^b	F				
A	E	B	F ^{##}				
B ^b	F	C	G				
B	F ^{##}	C ^{##}	G ^{##}				
C	G	D	A				
C ^{##}	G ^{##}	E ^b	B ^b				
			B ^{##}				
Open Notes.				First Finger.			
Ditto, forwarder.				Ditto, forwarder.			
Second Finger.				Third Finger.			
Ditto, forwarder.				Little Finger.			
Ditto, forwarder.							

THE length of the Strings, between the Nut and the Bridge, must be about twelve Inches and a half; which is easily done by moving the Bridge as you see Occasion: This done, mark the cross Lines with a Pen and Ink on the Fingerboard of your Violin, at the same distances as in the above Example; then you have every Note, flat and sharp, as they are to be stopped, and by this Method will be soon able to stop pretty well in Tune.

Instructions for the Violin.

II

OF TIME.

Example of COMMON TIME.

A Semibreve is equal,  in Length, to

Minims

Crotchets

Quavers

Semi-
Quavers



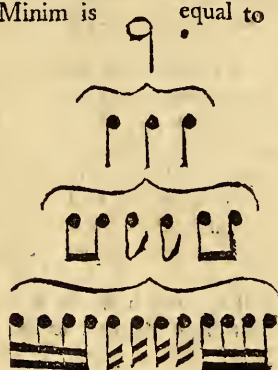
Example of TRIPLE TIME.

A Prickt Minim is equal to

Crotchets

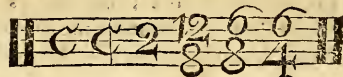
Quavers

Semi-
Quavers



THERE are two Sorts of *Time*, *Common* and *Triple*. *Common Time* is known by some of the following Marks or Characters. The first of these Marks denotes the slowest kind of Movement, and contains a Semibreve (or as many other Notes as are equal to it's length) in a Bar, and must be held as long as you can distinctly tell 1, 2, 3, 4. The second denotes a Movement somewhat faster than the former, and contains also a Semibreve in a Bar. The third denotes a brisk Movement, and contains but one Minim, or two Crotchets, &c. in a Bar.—This is called *Retortive Time*. The fourth Mark contains twelve Quavers (or Notes to their Value) in a Bar; the fifth six Quavers in a Bar, and the last six Crotchets in a Bar. These three last Characters are fixed to Jiggs, &c.

Marks of Common Time.

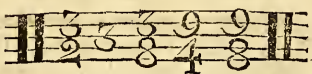


Triple Time is known by the following Characters; the first of which has three Minims in a Bar, and is the slowest Triple Time in use..

The second contains three Crotchets in a Bar, and is fixed to Minuets, and play'd quicker than the former.

The third contains three Quavers in a Bar, and is the quickest. The fourth contains nine Crotchets in a Bar; the last nine Quavers. These last are rarely made use of, and then to Jiggs.

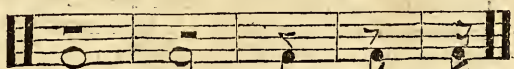
Marks of Triple Time.



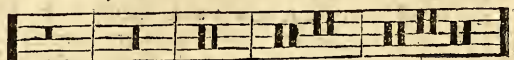
A POINT or Dot added to any Note, whether Minim, Crotchet, &c. makes it half as long again; and must always be put on the right Side of the Note, as in the following Example.

Example of RESTS.

Semibreve. Minim. Crotchet. Quaver. Semi-gr.



2 Bars. 4 Bars. 8 Bars. 16 Bars. 24 Bars.



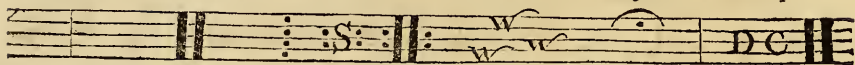
Note. A Semibreve Rest is a whole Bar, in any Time whatever.

Of

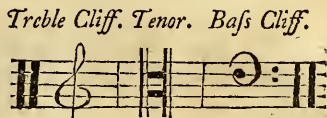
Instructions for the Violin.

OF BARS, CLIFFS, REPEATS, &c.

Single Bar. Double Bar. Repeats. Directs. Pause. Da Capo.



A SINGLE Bar serves to divide the Time according to it's different Measures, whether Common or Triple. A Double Bar serves to divide every Strain or Part of a Song or Lesson. A Direct is put at the end of a Stave, and serves to direct to the Place of the first Note in the next Stave. A Pause signifies that the Note over which it is placed must be held out somewhat longer than the usual Time.—The same Mark also denotes the End of a Tune. A Repeat signifies that such a Part of a Song or Lesson must be perform'd over again from the Note over (or before) which it is put. Da Capo signifies the Tune does not end there, but must be begun again, and play'd till you come to the Mark \frown mention'd above to denote the End of the Tune. The Cliffs, (which see in the Margin) at the beginning of Music, are to distinguish one Part from another, as the Treble from the Bass, and the Bass from the Tenor. The Treble Cliff is generally fixt on the lowest Line but one, which is called G; tho' sometimes you will find it placed on the lowest Line, in which Case the Music is to be play'd a Third higher; and is mostly done to save Ledger Lines. \frown Ledger Lines are all those above or below the common Stave or five Lines. The Tenor Cliff is changeable, being sometimes fixed on one Line, sometimes on another; but on which Line soever it is fixt it is called C.—The Tenor is generally fixt on the Middle Line, and is play'd a Note lower than the Bass. The Bass Cliff is fixed on the fourth Line from the bottom, which is called F, and is play'd fix Notes lower than the Treble.



Example of the Principal GRACES on the Violin.

Beat. Open Shake. Apogiatura. Swell. Staccatos. Slur.

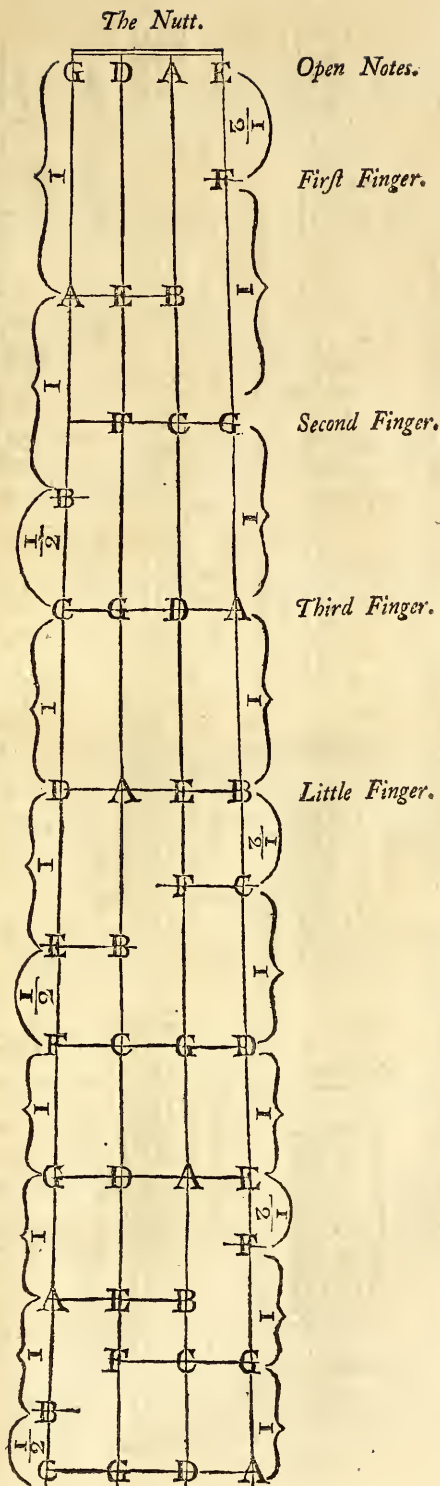


A BEAT proceeds from the Note below that Note on which it is made, and must be heard before the Note is struck with the Bow; as for Example, in playing B you must first touch A open, and then beat down B with your fore Finger. An Open Shake comes from the next Note above; thus when you shake B, the Grace is taken from C, which you must touch a little and then shake it off; but be sure to let the proper Note B be heard at last.—Begin the Shake slow at first, and encrease it by Degrees. Apogiatura, or diminutive Notes, are exprest to sweeten or grace a Note, and must not be reckon'd in the Time. A Swell is done principally with the Bow. Staccato, marked with short perpendicular Strokes over the Notes, is an articulate or distinct Manner of Bowing; and when Dots are put over two or more Notes, with a curve Line drawn over them, it signifies that those Notes are all to be staccato'd with one Bow. A Slur, marked with a curve Line drawn over two or more Notes, is done with one Bow, instead of taking the Bow off and making separate Notes. The Close Shake cannot be described by Notes, as in the above Example. To perform it you must press the Finger strongly upon the String, and move the Wrist in and out slowly and equally: It may be made on any Note that is long enough to allow it. \frown There are several other Graces on the Violin, (See Mr. Geminiani's Art of Playing on the Violin, published in 1751, Price a Guinea) but as the Manner of performing them is difficult to describe, what is here said may be found sufficient, with proper Practice, to make a tolerable Performer.

A Representation of the Fingerboard of a Violin,

On which are marked all the TONES and SEMITONES within the Compaſs of that Inſtrument :

They are, according to the *Diatonic* Scale, Twenty-three in number, *viz.* Three Octaves and a Tone ; and in every Octave of the *Diatonic* Scale there are five Tones and two of the greater Semitones. The Learner ought to have the FINGERBOARD of his VIOLIN marked in the following Manner, which will greatly facilitate his ſtopping in Tune.



Examples of all the GRACES and Ornaments of Expression on the Violin.

They are, according to Mr. GEMINIANI, fourteen in Number, viz.

I t

Trillo Semplice.

Trillo Composto.

Appoggiatura Superiore.

Appoggiatura Inferiore.

Trillo Composto.

Tratten. sopra la Nota.

Il simile.

Staccato.

Augmen. e Dimin. di Suono.

Anticipazione.

Piano.

Forte.

Separazione.

Separazione.

Mordente.

Separazione.

Mord.

Tremolo.

E X P L A N A T I O N

O F T H E

Foregoing GRACES and ORNAMENTS of EXPRESSION.

1. The Plain Shake.

THE *Plain Shake* is proper for quick Movements ; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note.

2. The Turned Shake.

THE *Turned Shake* being made quick and long is fit to express Gaiety ; but if you make it short, and continue the length of the Note plain and soft, it may then express some of the more tender Passions.

3. The Superior Apogiatura.

THE *Superior Apogiatura* is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the length or time of the Note it belongs to, observing to swell the Sound by degrees, and towards the End to force the Bow a little : If it be made short, it will lose much of the aforesaid Qualities ; but will always have a pleasing Effect, and it may be added to any Note you will.

4. The Inferior Apogiatura.

THE *Inferior Apogiatura* has the same Qualities with the preceding, except that it is much more confined, as it can only be made when the Melody rises the Interval of a Second or Third, observing to make a Beat on the following Note.

5. The Holding Note.

IT is necessary to use this often ; for were we to make Beats and Shakes continually, without sometimes suffering the pure Note to be heard, the Melody would be too much diversified.

6. The Staccato.

THIS expresses Rest, taking Breath, or changing a Word ; and for this Reason Singers should be careful to take Breath in a Place where it may not interrupt the Sense. *Staccato* is a distinct, articulate Manner of Bowing.

7. and 8. Swelling and Softening the Sound.

THESE two Elements may be used after each other ; they produce great Beauty and Variety in the Melody, and, employ'd alternately, they are proper for any Expression or Measure.

9 and 10. Piano and Forte.

THEY are both extremely necessary to express the Intention of the Melody ; and as all good Music should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.

11. Anticipation.

11. Anticipation.

ANTICIPATION was invented with a view to vary the Melody, without altering it's Intention. When it is made with a Beat or Shake, and swelling the Sound, it will have a greater Effect, especially if you observe to make use of it when the Melody rises or descends the Interval of a Second.

12. The Separation.

THE *Separation* is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a Second or Third; as also when it descends a Second, and then it will not be amiss to add a Beat, and to swell the Note, and then make the *Apogiatura* to the following Note. By this Tenderness is express'd.

13. The Beat.

THIS is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.

14. The Close Shake.

THIS cannot possibly be described by Notes as in former Examples. To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally, when it is long continued swelling the Sound by Degrees drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, &c. But making it shorter, lower and softer, it may denote Affliction, Fear, &c. and when it is made on short Notes, it only contributes to make their Sound more agreeable, and for this Reason it should be made use of as often as possible.

MEN of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the same Word a different Meaning. And with Regard to musical Performances, Experience has shewn that the Imagination of the Hearer is in general so much at the Disposal of the Master, that by the Help of Variations, Movements, Intervals and Modulation he may almost stamp what Impression on the Mind he pleases.

THESE extraordinary Emotions are indeed most easily excited when accompany'd with Words; and I would besides advise, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chuses a Work of Genius, if he makes himself thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance.

OF BOWING.

THO' 'tis difficult to lay down any certain Rule for Bowing, by reason no two Persons bow alike, nor would the same Master bow one Piece of Music twice the same Way, yet it may not be improper to observe, That at the beginning of many Lessons you will find an odd Note excluded from the others by the first Bar, which must always be struck with an up Bow, that the Bar may be begun with a down Bow; but that wretched Way of beginning every Bar with a down Bow, which was formerly taught, is now justly exploded, as it tended only to confine the Bow-hand and consequently cramp the Execution. The Bow must be drawn smooth and evenly from one end to the other, pressing it only with the fore Finger, more or less, on the Strings; and all long Notes should be begun soft, gradually swelled to the Middle, and from thence gradually soften'd to the end.

To play the Bass Part on the VIOLIN.

To know the Bass Cliff on the Violin is very useful, and easily attained by the help of the following Gamut, where in the upper Stave are the Notes in the Bass Cliff, and in the lower those Notes as they are play'd on the Violin: Only observe that in the Bass Part you will often meet with Notes lower than are marked in this Scale, which Notes are out of the Compass of the Violin, and so must be play'd the Octave above.

Gamut for the Bass on the VIOLIN.

G A B C D E F G A B C D E F G A

Bass or Fourth String.. Third String.. Second String.. Treble, or First String..


Note, When the *Tenor Cliff* is found in the Bass Part it denotes that all the Notes following, till the Bass Cliff is again introduced, must be play'd a Fifth higher, which is easily done by skipping a String and playing them on the next higher.

Instructions for the German Flute.

Of the POSTURE of the Body, and Placing the Hands.

THE Body, sitting or standing, should be erect, the Head rather raised than inclined, and somewhat turn'd to the left Shoulder; the Hands high, without raising the Elbows or Shoulders; the left Wrist bent inwards, and the left Arm close to the Body. When standing stand firm, advancing the left Foot a little, and bearing the weight of the Body on the right Leg, without Constraint, and avoid all Motion of the Head or Body in beating Time. The Flute must be held between the Thumb and fore Finger of the left Hand, which must be uppermost; the first and second Fingers something more arched than the third; all the Fingers of the right Hand almost strait, the Thumb overagainst the fourth Hole or a little lower; the little Finger between the sixth Hole and the bottom Piece, and the Wrist bent a little inward. Keep the Flute almost strait, a little inclining to the lower Part.

Of FILLING the Flute

THO' some think this cannot be taught by Rules, yet the Description of a good Master, and Method, may facilitate the doing of it. Observe therefore the Lips are to be close, except just in the Middle, to give passage to the Wind, and must be contracted gently, even and smooth rather than pouting out. Place the Mouth-hole (the Flute resting on the under Lip) just opposite this Opening of the Lips, and blow moderately, (all the Holes open) turning the Flute outward or inward till you find the true Point.  Sitting before a Looking-Glass will be of some use. When the right Tone is found, place on the Fingers of the Left-Hand singly, blowing three or four Times to each Note to be sure of the true Tone; after that do the same with the right Hand. The first Note (*i. e.* all the Holes stopped) being difficult, 'twere best not to try at it till Practice has made the Flute easy to the Hand. When filling the Instrument is quite attained, consult the following Explanation of the Scale or Gamut.

An Explanation of the first SCALE of Natural Tones.

IN the upper Part of this Scale are the Notes placed on five parallel Lines, and distinguished by the Letters, D, E, F, &c. The *G-solreut Cliff*, which is placed at the Beginning of these five Lines and gives its Name to the Second, (on which 'tis placed) is most in use for Flute-Music: By this the Place of every other Note is found, according to it's Order on the Scale. The black Dots on the seven Lines below, representing the seven Holes on the Flute, shew the Holes on the Flute answering those Lines must be stop'd, and those answering the white Ones open, to produce the Tone of the Note they stand under. This Scale contains the whole Compass of Notes on the German-Flute, whether Natural, Sharp, or Flat, and consists of two Octaves and some few Notes. The first Octave runs from the first Note to the Thirteenth; from that to the Twenty-first is the Second, which being stop'd (except a few Notes) much like the first, the Manner of blowing only makes the Difference: The white Notes, or Minims, are Natural; the black Ones, or Crotchets, are Flats and Sharps. Beginners should first study only the Natural Notes. All the Holes (which ought) being perfectly stop'd, blow gently for the lower Notes, growing stronger as they ascend, and strike every Note with the Tongue, as if the Syllable *tu* was pronounced.

THE Scale shews the first Note, D, is all the Holes stopp'd; the next, E, unstop the sixth Hole, as the white Dot on the sixth Line directs; so stop and open according to the black and white Dots for every other Note; only observe for F always to turn the Flute inwards (by inclining the Head a little) restoring it to it's former Position for G. If D is blown too strong it will be an Octave too high, yet it must be a little stronger than C, the Note before, as must each ascending Note be blown something stronger than the next before it: The Lips must be brought closer and the Tongue nearer for the high Notes: The Fingers must not be raised too high, and must fall plumb on the Holes. *N. B.* The seventh Hole is opened by pressing the Top of the Brass-Key with the little Finger. The second C being higher on some Flutes than others, lower it by turning the Flute outwards, or sound it as Note the Thirty-fifth in the Scale; but if it be too Flat, then raise it by stopping the third, fifth and sixth Holes, instead of the second, fourth, and fifth. All above the third E are forc'd Tones, and seldom used unless in Preludes. F in alt is made by stopping the first, second, fourth, and half the fifth, and opening the third, sixth and seventh Holes, blowing very sharp.—For the same Note sharp stop all but the second Hole. G is made by opening the first and third Holes. These are not to be depended on, therefore are not in the Scale; besides, the second G is high enough, till you are very perfect to that.

A Scale of all the Notes, and Half Notes, on the GERMAN FLUTE, MUSICALLY and TABULARLY.

The image displays a musical score for a German Flute scale, presented in two parts: a musical notation part and a tablature part.

Musical Notation: The top staff shows the scale in G major (one sharp, F#). The notes are: D, E, F, G, A, B, C, D, E, F, G. The scale is written in a treble clef with a key signature of one sharp (F#). The notes are: D, E, F, G, A, B, C, D, E, F, G.

Tablature: The bottom staff shows the scale in a tablature format, using letters (D, E, F, G, A, B, C, D, E, F, G) to represent the notes. The tablature is written in a treble clef with a key signature of one sharp (F#). The notes are: D, E, F, G, A, B, C, D, E, F, G.

Additional Notation: The bottom staff also includes a series of numbers (1 through 7) and a series of letters (D, E, F, G, A, B, C, D, E, F, G) that correspond to the notes in the scale. The numbers are: 1, 2, 3, 4, 5, 6, 7. The letters are: D, E, F, G, A, B, C, D, E, F, G.



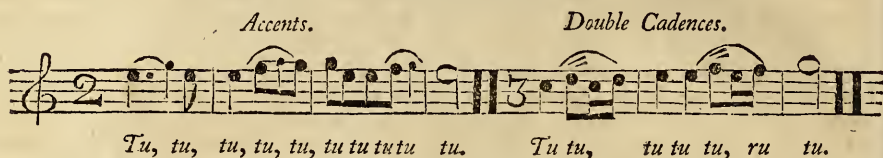
Of the FLATS and SHARPS, &c.

A FLAT placed before any Note makes it half a Tone lower, and a *Sharp* adds a Semitone, or half a Note, to whatever Note it is fixt before. The *Natural* is put to reduce Notes, made flat or sharp by the governing *Flats* or *Sharps* fixt at the beginning, to their proper Pitch, as they stand in the Gamut. See p. 9. When the *Natural* Notes are thoroughly conquer'd you may proceed to learn to open and stop the Flute for the two former (as they occur in Lessons or Tunes) according to the Scale for that Purpose; but as founding these well depends chiefly on the Management of the Flute, observe for E, G, and A sharp the Flute must be turn'd inwards; but for F, C, and E in *Altissimo*, outwards, as some Flutes must for D natural and sharp where those Notes are too low in the common Position. A diligent Perusal of the Scale will shew the Flats answer the Sharps in the same Octave very near; only observing a Flat to one Note is a Sharp to the next below it; thus for Example E Flat below is stopped the same Way as D Sharp, consequently the same Tone of the Flute is Flat to E, and Sharp to D the next Note below: So D Flat may be play'd like C Sharp, but 'tis better as the Scale directs.—B Flat like A Sharp, turning the Flute outwards. ☞ The seventh Hole must be open'd on some Flutes for this Note. A flat like G sharp, and G flat like F sharp, (but the Scale shews a better Way, by turning the Flute much in) and so thro' the other Octaves. C sharp, the lowest Note on the Flute, is not in the Scale, being stopped the same Way as D natural and lower'd the half Tone by turning the Flute—'Tis shook upon D. The adjusting these Notes so exactly, by turning the Flute in and out, needs not be attempted till the Practitioner is perfect in stopping every Note, and then 'twill be necessary, the Instrument not being perfectly learn'd without it; but it will require some Practice. ☞ There is no Sharp between B and C, or E and F, they being but Half Notes themselves; so C natural must be play'd for B sharp, and F natural for E sharp.

Of CADENCES, SHAKES, SOFTENINGS, &c.

A SHAKE is the agitating or mixing two Sounds, the space of a Note, or half a Note asunder, by an equal continued Motion of the Finger, according to the length of the Note shook, much quicker than the ticking of a Watch, beginning with the upper and ending with the lower Note, the Finger on, tonguing only the first: Thus D, the first Shake in the Scale, is begun by opening the sixth Hole to blow E, from whence the Shake is taken, and then shaking the Finger quick and evenly on the sixth Hole, only tonguing E, and concluded with the Finger on the sixth Hole: All other Shakes are perform'd the same Way, except C natural, (Note 11) which, as the Scale shews, is taken from the D above it, and shook with the fourth Finger, ending with it off.—This in Alt, Note 23, is very difficult, little used, and therefore soften'd, not shook, when met with; but the Scale shews one Way to perform it, by shaking the fourth and fifth and covering half the sixth Hole at the same time: Another is stopping for D as before, and shaking on the third and sixth Holes at once, ending with them off, as the black Dot before the white one in the Scale shews. The little Arch over or under any Notes, or the Dots in the Scale, is call'd a Slur, and signifies that the first of these Notes only must be tongued, and the rest follow in the same breath. In the Scale there is a little Curl to the Dot or Hole which must be shook on; but in Tunes a Shake is marked *t*, or *tr*, over the Note to be shook. The tipping the first Note with the Tongue is call'd a *Port-de-voix* or *Sigh*; is never marked, but must never be omitted. *Borrowed Shakes* are such as begin and end on different Holes; as D beginning (as the Scale shews) from E flat, by raising the Key, and ending from E natural, by shaking the sixth Finger, the Key down: So E natural, taken from F sharp, is begun by opening the fifth, sixth and seventh Holes, and ended by stopping the fifth and seventh and shaking on the fourth. Observe that tho' E flat and D sharp are stopped alike they are shaken differently, the

the first being taken from F natural a whole Note, and the second from E natural half a Note distant. There is the same difference in all other Notes of the same kind : Thus F sharp, taken from G sharp, is begun with the Flute turned inwards, and ended with turning it outwards : Others begin and end quite contrarily, all Shakes being adjusted by the Notes they begin and end with. Shakes are seldom practised on any Note above B in Alt, 23. A *Cadence* is a Shake at the End of a Tune, not confined to Time. A *Double Cadence* is a Shake follow'd by two Semiquavers flurr'd or tipp'd. The *Accent* is a Sound borrow'd from the end of a Note to give a greater Expression ; as in the following Example.



A BEAT is made the same as a Shake, only begun from the lower Note and ended with the upper, the Finger off except on D. The *Softening*, or lesser Shake, is begun and ended the same as the Beat, only it is made on a Hole distant from the Note, or on the edge of the same ; thus G natural may be soften'd either on the edge of the fourth Hole, (which Hole open produces G) or full on the fifth, a Hole further from it.

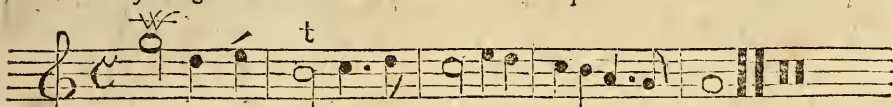
Of Performing the BEATS and SOFTENINGS.

D NATURAL, the first Note, is softened by shaking the Flute, and has no Beat, the Fingers being all employ'd to form the Note. D sharp and E flat are softened the same Way, and beat on the Key, ending with it on. E natural is softened on the Edge of the sixth Hole, and beat full on the same. F sharp and natural are the same on the fifth ; G natural on the fourth, or softened full on the fifth. G sharp and A flat are softened on the Edge of the third Hole, and beat full on the third Hole. A natural may be softened full on the fourth. A sharp, or B flat, softened and beat full on the sixth, unless preceded by a *Port-de-voix*, for then it must be beat on the second. B natural is softened full on the third, and beat full on the second. C natural is softened full on the fourth, beat on that and the fifth at the same time ; but if preceded by a *Port-de-voix* on the first. C sharp, or D flat, is softened on the second Hole, and beat on the first. D natural is softened on the second full, and, when play'd in a natural Key, beat on the fourth ; but when you play in a Key where C is sharp, on the second and third at once, both Softening and Beat beginning and ending with the Finger on. The same for D sharp, or E flat, which are softened on the first Hole : But D sharp beat on the second and third, the first open ; and E flat on the Key, as was shewn above. B flat (all between the last Note and this agreeing with their Octaves) is soften'd on the edge of, and beat full on the fourth, unless following a *Port-de-voix*, then it is beat on the second. C natural may be softened and beat either on the third or sixth, and if after a *Port-de-voix* on the first. D natural and D sharp, or E flat, are softened and beat like their Octaves ; but E flat may be beat on the fifth and sixth Holes at once, keeping the fourth and seventh open 'till the Beat is finish'd. E natural is softened on the Edge of the third Hole, and beat full on the same. Notes higher than these are very uncertain, and therefore omitted ; nor can all these be depended on, neither ought they to be too hastily attempted. 'Tis scarce possible to lay down any Rule to shew on what Notes these Graces may, or may not, be made ; but, in general, long Notes, as Semibreves, Minims and pointed Crotchets are softened ; and Crotchets and Quavers, in light Movements and where they pass equally, are beat : But the best Method of teaching the Ear (which in this Case is the best Judge) what Notes these Graces most agree with, is to play only, for some time, such

Pieces of Music as they are marked in, which is never done but in those Pieces which Masters set for their Scholars, as in the following Example.

A Softening. Beat. Shake.

Example.



How to make some HALF NOTES, and SHAKES, different from the Manner in the Scale.

THE Scale shews the simplest Manner of shaking on D sharp in Alt ; [Note 19] but it being rather too sharp that Way it may be flatten'd by stopping the sixth and opening the seventh Hole, shaking the second Finger and turning the Flute inward ; or by stopping the first, second and fourth Holes, and opening half the fifth, and shaking on the second, turning the Flute inwards ; but, in many Cases, the Method in the Scale is best. C sharp in Alt [Note 23] may be shook on the fourth and sixth Holes at once, stopping only the second and third, and ending with the Fingers on ; or stopping all but the first and fifth Holes and shaking on the sixth or seventh, ending with the Hole open. For C sharp or D flat, without a Shake, leave all but the third and fourth Holes open. B natural above [Note 22] may be shook on the first, stopping the fourth, fifth and sixth Holes, and turning the Flute inwards that it may not be too sharp. B flat in Alt [Note 37] may be shook on the first, stopping only half the second Hole.—Some shake only the first and third, leaving all the rest open, but 'tis not right. For the Shake on A sharp [Note 21] some open only the third and seventh Holes, and, turning the Flute in, shake on the second. D natural in Alt, [Note 25] taken from E flat, may be shook on the fifth and sixth Holes at once, stopping only the three first—the Wind must be forced, ending with the Fingers off.—On some Flutes the first Hole must be open'd for this Note. There are some who make C natural [Note 11] by stopping the second, fourth and fifth Holes ; but it is not far enough from it's Sharp, and is found false when so made.

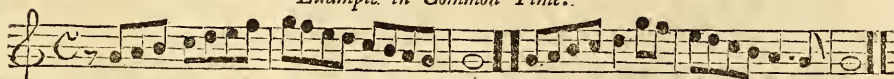
OF TIME, BARS, &c.

THERE are two sorts of Time, *Common* and *Triple*. *Common Time* contains a Semibreve, two Minims, four Crotchets, &c. in a Bar. *Triple Time* contains three Minims, three Crotchets, &c. in a Bar. See a full Explanation, p. 11.

OF TONGUING, PORT-DE-VOIX, SLIDING, &c.

THERE are two Articulations used in playing on this Instrument, *tu* and *ru* ; the first is always begun with, and used to, Semibreves, Minims, Crotchets and Quavers, in Common Time, on the same Line, or when they leap from one Line to another ; but when they are joined and ascend or descend by degrees, then *tu* and *ru* are used alternately, as they are also to Crotchets when the number in each Bar is odd ; but when they are even *tu* is pronounced to the two first, and then alternate. Note, *t* is set for *tu*, and *r* for *ru*, in the following Examples.

Example in Common Time.

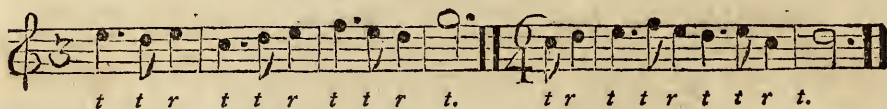


t r t r t r t r t r t r t t. t t r t r t t t r t r t t t t.

THE making one Quaver long and the other short in some Movements, which are chiefly in Common Time, (call'd Pointing) is govern'd by the same Rule ; for when they are even the first must be long and the second short, but when odd the reverse.

18 Instructions for the German Flute.

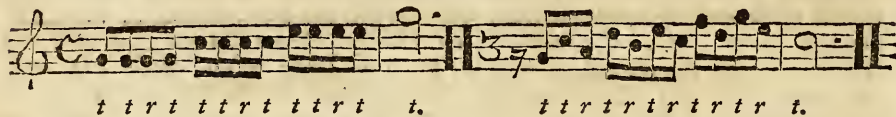
IN Triple and Jigg Time of $\frac{6}{8}$ *ru* is used for the Note following a Quaver which ascends or descends but one Note. The following is an Example.



IN Movements where Quavers are held like Crotchets, and Semiquavers like Quavers, the first must be play'd equally, (*tu* pronounced to them all) and the latter pointed; and to them *ru* is used, as directed before for the Quavers, whether they stand on one Line or skip. The same Rule stands for $\frac{5}{8}$, $\frac{12}{8}$ and $\frac{9}{8}$.

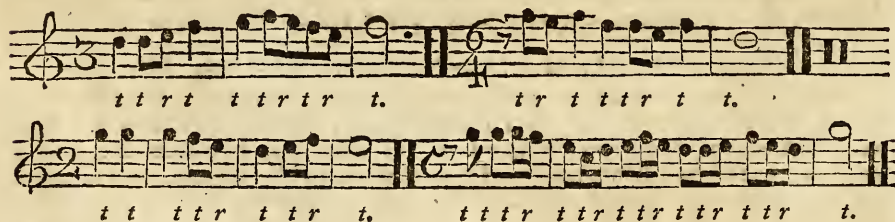


THESE Rules admit of a few Exceptions, in some Cases, as in the following Examples.

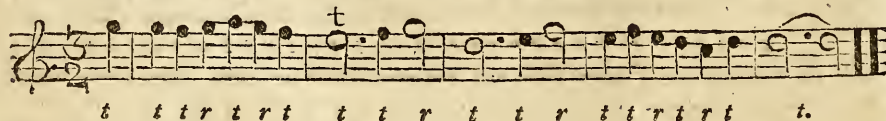


WHEN two Quavers are mixed with Crotchets, or two Semiquavers with Quavers, *tu ru* are pronounced to the two first of each; but as this is chiefly done for a greater Sweetening the Ear must be consulted, and that Way used which is most agreeable, without any regard to these Rules, the ranging of Notes, or difference of Movements; only *ru* should not be pronounced on a Shake, or two Notes together.

Examples.



IN double Triple Time, or $\frac{3}{2}$, Minims are held but as Crotchets, and Crotchets as Quavers; therefore Crotchets must be pointed according to the Rule before you for Quavers, and *ru* is always used on Minims following a Crotchet, when they rise or fall but one Note; as in the Example next following.



SLURRING

Instructions for the German Flute. 19

SLURRING is when two or more Notes are passed over with one Tip, which is marked by a curve Line over or under the Heads of Notes.



THE little Notes following, which denote the *Port-de-voix* and *Slide*, are a tipping with the Tongue, anticipated by one Note below that on which 'tis made.—The *Slide* is taken a Note above, and is never practised but in descending to a Third. They are never reckon'd into the Time.

Port-de-voix.

Slides.



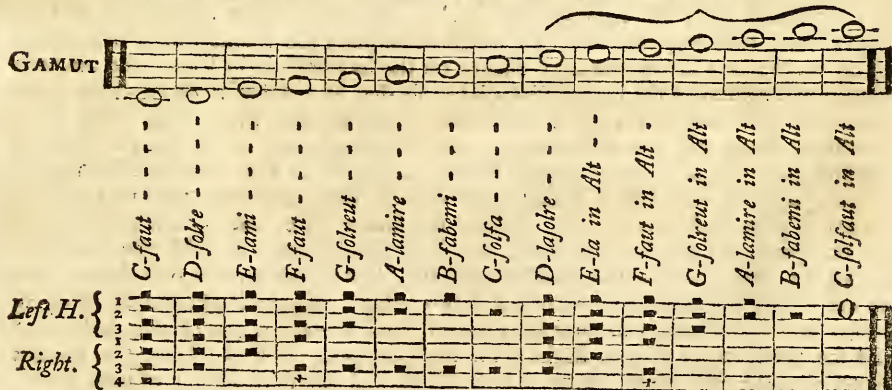
Observe, THAT the Tonguing is soft on the *German Flute*, more distinct on the *Flute-a-bec* or *Common Flute*, and very strong on the *Hautboy*.

FOR TRANSPOSITION, &c. See p. 6.

Instructions for the Hautboy.

THE HAUTOY is a very fine Instrument, and when well performed is equal, if not preferable, in Tone, to the *German Flute*. 'Tis Pity it is not practised more, being particularly oblig'd in Overtures, &c.

A SCALE of the Plain Notes on the HAUTOY.



HAVING perused the above Scale, or Gamut, and taken particular Notice of every Note, and of the Line or Space on which it stands, so that you can readily tell it's Name and know how to touch it on your Instrument in any other Place or Lesson, you may then have Recourse to the following General Scale of all the Notes, flat and sharp, and by taking Care to place your Fingers as the Dots direct you may with Ease attain to play them.

Instructions for the Hautboy.

A SCALE of all the Notes, flat and sharp, on the HAUTBOY.



WHERE you meet with a Cross placed on the third Line it shews that you must stop but one of those two Holes that are cover'd with the third Finger of your Left Hand, but let that be the Hole which is next your Hand. Observe that where this Mark [p] is put over the Notes in the Scale, which begin at *D-folre* and so on all the Notes in Alt, you must press the Reed almost close between your Lips, and blow stronger than you did before, and the higher you go continue blowing stronger.

The Manner of holding the HAUTBOY, and playing the Notes.

PLACE your Left Hand uppermost, and your Right Hand below ; and let the fore Finger of your Left Hand cover the first Hole, the second Finger the second Hole, and the third Finger the next two Holes : In like Manner the fore Finger of your Right Hand must stop the next two Holes, then place the second Finger of the same Hand on the next Hole, the third Finger on the lowest Hole in View, and the little Finger will command the biggest Brass Key, so that by pressing it down pretty hard it will cover the lowest Hole. Thus all the Holes of your Pipe being stoppt, blow something strong and you will distinctly hear *C-faut*, which is the lowest Note on the Hautboy. *D-folre* is the second Note, and to sound that you must lift up the Little Finger of your Right Hand. For *E-lami*, the third Note, take up the third Finger of your Right Hand. For *F-faut*, the fourth Note, take up the second Finger and put down the third Finger of your Right Hand, together with the little Finger of the same Hand on the small Brass Key. For *G-folreut*, the fifth Note, take up the little Finger, with the second and first Finger of your Right Hand. For *A-lamire*, the sixth Note, you must keep the first and second Fingers of your Left Hand and the third Finger of your Right Hand close stoppt. For *B-fabemi*, the seventh Note, stop the fore Finger of your Left Hand and the third Finger of your Right. For *C-folaut*, the eighth Note, stop only the second Finger of your Left Hand and the third of your Right. For *D-folre*, the ninth Note, stop all, only keep the Little Finger off the Brass Key, and press the Reed between your Lips almost close together, and blow stronger than you did before, whereupon you will hear a sound the distance of a Note above the former ; but it ought to be observed that in all the following Notes which are above this *C*, the Reed must be kept pressed between your Lips, as you did for the preceding Note ; and the higher you go still continue blowing

ing something stronger. To sound *E-la in alt*, the tenth Note, take up the third Finger of your Right Hand.—Forget not to order the Reed according to the former Direction. For *F-faut in alt*, the eleventh Note, take up the second Finger of your Right Hand and set down the third Finger of the same Hand, placing the little Finger on the small Brass Key. For *G-folreut in alt*, the twelfth Note, take up all the Fingers of your Right Hand, and stop all those of your Left. *A-lamire in alt*, the thirteenth Note, is sounded by stopping only the first and second Fingers of your Left Hand. *B-fabemi in alt*, the fourteenth Note, is sounded by stopping the second Finger of your Left Hand. *C-faut in alt*, the fifteenth or highest Note, is sounded by keeping all the Fingers open.

UNDER the first Scale of Notes, before delineated, I have described seven Lines, signifying the seven Fingers, and the Dots marked on them are to shew which Fingers must be stoped and which not; but on the lowest Line you will sometimes find a Cross, which denotes that your little Finger must be set on the lesser Brass Key, which lifts that off from the Hole. Again, when a Dot is placed on the lower Line you must put your little Finger on the large Key, until it beats that down to cover the Hole. Observe likewise, when this Mark [p] is put over any Note the Reed is to be pressed close together and blown stronger, as before directed.

OF FLATS, and SHARPS, &c.

A FLAT placed before any Note makes it half a Tone lower, and a Sharp adds a Semitone, or half a Note, to whatever Note it is fixt before. The *Natural* serves to reduce Notes made flat or sharp by the governing Flats or Sharps to their proper Pitch, as they stand in the Gamut—They are marked as in the Margin. For a further Explanation see Instructions for the Violin, p. 9.

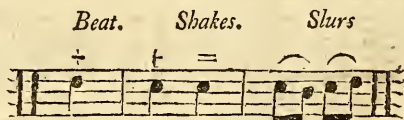


OF TIME, &c.

THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* contains one Semibreve, two Minims, four Crotchets, &c. in a Bar. *Triple Time* contains three Minims, three Crotchets, &c. in a Bar. See p. 11.

Example of all the GRACES on the HAUTBOY.

A BEAT proceeds from the Note below that on which it is made, which must be just touch'd before the other is play'd; as for Example, in playing D you must just touch C, by beating down the large Brass Key with your Little Finger. A *Shake*, marked either of the Ways as in the Example, comes from the next Note above; thus when you shake C the Grace is taken from D, which you must first touch and then shake it off, but be sure to let the proper Note C be heard at last. A *Shur* is a curve Line, drawn over or under the Heads of two or more Notes, and signifies that all those Notes are to be sounded in one Breath.



FOR the greater Satisfaction and Encouragement of the Practitioner I have subjoin'd the following Scale, wherein all the Notes and Half Notes and the Beats and Shakes on each are delineated, and the proper Fingering described. Observe that on whatever Line this Mark of a Beat [+] is placed it denotes that the Finger answering thereto must be just beat down and lifted up again. The rest will be easily understood.

A SCALE

Instructions for the Hautboy.

A SCALE of the BEATS, SHAKES, &c. on the HAUTOBOY.

C shake - -
 D beat - -
 D shake - -
 D sharp beat
 D sharp shake
 E flat beat -
 E flat shake -
 E nat. beat -
 E nat. shake -
 F beat - -
 F shake - -
 F sharp beat
 F sharp shake
 G beat - -
 G shake - -
 G sharp beat
 G sharp shake
 A flat beat -
 A flat shake -
 A nat. beat -
 A nat. shake
 B flat beat -
 B flat shake -
 B nat. beat -
 B nat. shake -
 C beat - -
 C shake - -
 C sharp beat
 C sharp shake
 D beat - -
 D shake - -
 D sharp beat
 D sharp shake
 E flat beat -
 E flat shake -
 E nat. beat -
 E nat. shake
 F beat - -
 F shake - -
 F sharp beat
 F sharp shake
 G beat - -
 G shake - -
 G sharp beat
 G sharp shake
 A flat beat -
 A flat shake -
 A nat. beat -
 A nat. shake
 B flat beat -
 B flat shake -
 B nat. beat -
 B nat. shake
 C beat - -

Instructions for the Flute.

THE first Thing necessary to be learn'd in order to play the **FLUTE A BEC** or **COMMON FLUTE**, is, as well in this as all other Instruments, the Scale of the **GAMUT**, as follows.

GAMUT for the COMMON FLUTE.

SCALE
of the
PLAINNOTES.



☞ THOSE Notes which have this Mark [+] under, are pinch'd Notes.

THE eight Lines represent the eight Holes on the Flute. The first or uppermost Line is for the under Hole, where the Thumb of the Left Hand is placed ; the second Line for the first Finger ; the third Line for the second Finger, and the fourth Line for the third Finger. The Fingers of the Left Hand being thus fixed, proceed to stop the rest of the Holes with the Right Hand, viz. The fifth Line for the first Finger ; the sixth Line for the second Finger ; the seventh Line for the third Finger, and the eighth Line for the Little Finger. All the Holes being thus close stopped, blow gently, and you'll sound the lowest Note, which is *F-faut* ; then observe to take off the Fingers gradually as you ascend ; and observe that where no Dots are the Holes must be open. Observe also that the pinch'd Notes, mark'd [+], must be perform'd by stopping but half the Hole, and pinching it with the end of your Thumb, by which means those Notes sound an Octave, or eight Notes, higher than they would if the Hole was quite stop't.

OF FLATS and SHARPS, TIME, &c.

A **FLAT** being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The *Sharp* is of a different Nature ; for whereas the *Flat* takes away a Semitone, the *Sharp* adds a Semitone to whatsoever Note it is set before. There is another Character called a *Natural*, the quality of which is to reduce any Note made flat or sharp by the governing Flats or Sharps to it's primitive Sound as it stands in the Gamut. See a full Explanation, in p. 9.

THERE are two sorts of Time, *Common* and *Triple*, which are distinguish'd by the Moods or Characters in the Margin. The first is a slow Movement, the second a little faster, and the third a brisk Movement. In the *Triple Time* the first Mood denotes a slow Movement, the second somewhat faster, and the third a brisk Movement. For a further Explanation of which see p. 11.

Common Time. Triple Time.



Instructions for the Flute.

A SCALE of the NOTES both Flat and Sharp.

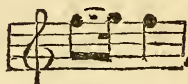
Examp.

G A B C D E F G A B C D E

An Explanation of the GRACES, shewing how to perform them.

THE Marks and Rules for Gracing are, a *Close Shake*, marked thus [*t*, or *tr*]; an *Open Shake*, *Beat* or *Sweetening* thus [+]; the *Double Shake*, which is only on G in alt, thus [*//*], and a *Slur* thus [*~* or *—*]. A *Slur* denotes that the Notes under or over it must be play'd in one Breath, striking the first of them only with your Tongue. A *Close Shake* must be play'd from the Note or Half Note immediately above; for Example, if you would shake on F in alt first sound G in alt, then shake your Thumb, in the same Breath, on it's proper Hole, concluding with it on. An *Open Shake* or *Sweetening* is made by shaking your Finger over half the Hole immediately below the Note to be sweeten'd, ending with it off; as thus to sweeten D you must sound D, shaking the third Finger of your Left Hand over the half Hole next below, keeping your Finger up: In short, after a *Close Shake* keep your Finger down, and after an *Open Shake* keep it up. F and G in alt are both to be sweeten'd with the fore Finger of your Left Hand.—B flat, both in alt and below, with the middle Finger of your Right Hand.—B natural with the fore Finger of your Right Hand.—E flat with the middle Finger of your Left Hand; and all the other as marked in the Scale above. The *Double Shake* is to be perform'd thus: Place the fore and middle Fingers of your Right Hand, and the middle and third Fingers of your Left Hand on their proper Holes, blow pretty strong, and 'twill sound A in alt; then shake the third Finger of your Left Hand on it's proper Hole, concluding with that and all the other Fingers up except the middle Finger of your Left Hand and lowest but one of your Right. When E is to be close shook, where F is sharp, first sound F sharp, and in the same Breath take off the middle Finger of the Left Hand, shaking the Thumb on it's proper Hole. There are two other Shakes, F sharp, in a Tune where G is sharp, and G in alt in a Tune where A is flat; the former is perform'd by sounding G sharp as directed in the Scale of Flats and Sharps above, only taking off the middle Finger of your left Hand, it not altering the Tone in the least; then shake the middle Finger of your Right Hand full upon it's Hole, concluding with it up, and 'twill give the same Sound as if your F sharp was stopped with the proper Fingers.—The latter is thus; place your Fingers as directed in the Double Shake, only adding the third Finger of your Right Hand on it's proper Hole; blow, then shake the fore and middle Fingers of your Right Hand together, full upon their Holes, ending with them and the third Finger of your Left Hand up. All descending long Notes must be close shook, and ascending long Notes sweeten'd. Slur down to a third descending Crotchet. If two third descending Crotchets come together, shake the first and slur to the next. If two Crotchets happen together in one Key, sigh the first and sound the second plain. A Sigh divides a Crotchet into a prickt Quaver and Semi-quaver, slur'd; the prickt Quaver to be on it's proper Key, and the Semi-quaver on the Note or Half Note just above; so you must play two Crotchets on F as in the Example annexed. If three Crotchets come together, in one Key, beat the first, sigh the second and play the

Example.



third

third plain. If three Crotchets gradually descend, beat the first, shake on the second, and play the third plain : If three gradually ascend, sigh the first, double-relish the second and play the last plain, provided the Movement be slow enough to allow the dividing your Crotchet. A *Double Relish* divides a Crotchet into a Quaver and Semiquavers, slurr'd ; the Quaver to be shook on it's proper Key, the first Semiquaver on the Note or Half Note just below, and the latter Semiquaver on the Key with the Quaver. A Crotchet on D is double-relished as in the Example.

Example.



Flat Notes are generally play'd from the half Note below, and Sharp Notes from the half Note above ; but if the Flats are in a sharp Tune, or the Sharps in a flat one, the Rule is without exception. G sharp and A flat are stopt alike, yet their Difference is easily distinguished in playing ; for when you play G sharp you first sound A in alt, and in the same Breath slur down to your G sharp ; but when you play A flat you must first sound G in alt, and in the same Breath slur up to your A flat. ✎ This may be an Example for playing all other Flats and Sharps

FOR TRANSPOSITION, See p. 6, 7.

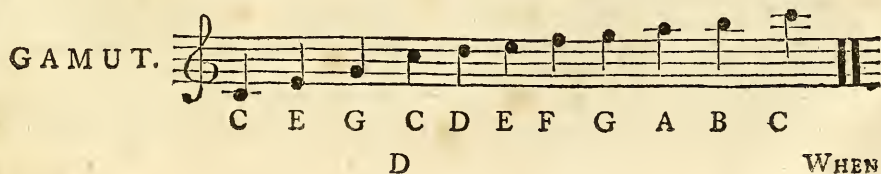
Instructions for the French Horn.

THE FRENCH HORN is a noble Instrument, and has a fine Effect in a Concert, as well as in the Field and on the Water. This Instrument may be learn'd, by the following Rules, with a very little Practice to what is requisite for the VIOLIN and several others of greater Extent.



IN the first Place you must procure such a Mouth-piece as may be most convenient for your Lips : If your Lips be thick your Mouth-piece must be pretty broad, but if thin something smaller. Next, you must procure such a Horn as is most proper for a Beginner : There are several Sizes, and different Pitches, as G, F, E, D and C ; but most Masters allow a D Horn to be the best to begin upon. After having provided a good Horn and Mouth-piece you are to proceed to the ensuing Examples ; by the Help of which, and Application, you may be able to blow the Horn pretty well in a short Time, without the Help of a Master.

Of placing the Mouth-piece, blowing the Notes, &c.

PLACE the Mouth-piece about the centre of your Lips, and contract them so that you may have a Command of your Tongue, and that the Wind may pass with the greater force. Take not too much of the upper, nor too much of the under Lip. Blow with a smooth Breath, with your Lips a little open for the lowest Note, which is C : But as the Horn is not so perfect as most Instruments, the Notes do not move so gradually. But to proceed, After having express'd C, sound E with a little Pinch of the under Lip ; then sound G, C, D, E, F, G, A, B and C, or higher if the Wind will admit ; but this being the ordinary Compass of the Horn it may suffice. Observe as the Notes rise to pinch the Lips, and likewise express each Note with the Tip of the Tongue ; and draw in your Cheeks, that you may have a greater Command of the Instrument. Then have Recourse to the Gamut, as follows.

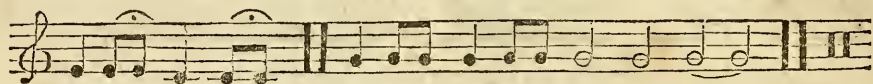


WHEN you know the foregoing Notes readily, and can sound them well, you may proceed to the ensuing Examples and Lessons ; but first it will be necessary to be acquainted with Time, which is of two Sorts, *Common* and *Triple* ; of which see a full Explanation in Page 31.

☞ WHERE you meet with Notes that are flurr'd, [thus  or thus ] they must be express'd after a jirking Manner ; and observe to sound the four Minims at the End in one Breath, and jirk the two last only. The following are Examples.



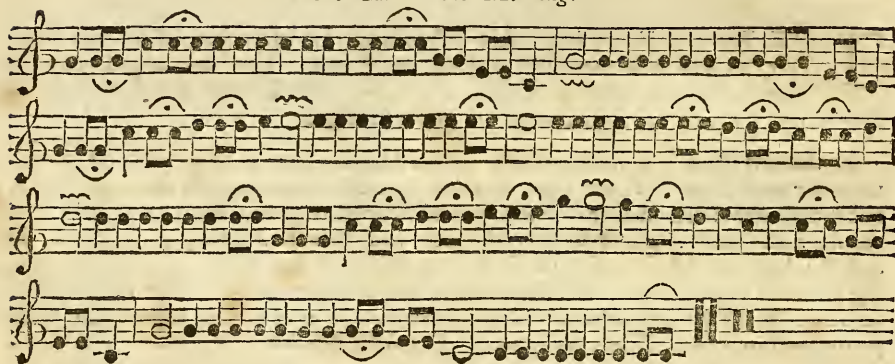
Ton nah ton nah ton nah ton nah ton nah ton nah ton nah



ton nah ton nah. Ton ton non ton ton non non non nah.

THE HUNTING NOTES.

The Call in the Morning.



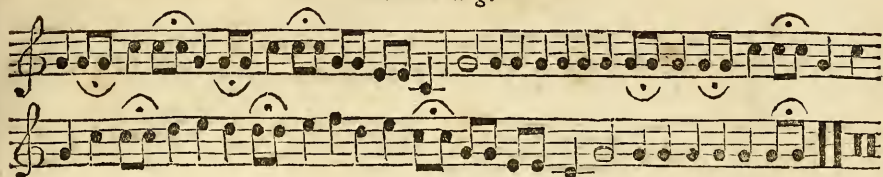
The Uncoupling the Hounds.



The Hark Away.



The Running.



Cherish when the Hounds are in full Cry.



The Breaking Cover.



The View.



28 Instructions for the French Horn.

The Fault, or Call Back.



The Soil.



The Death of a Stag, or any other Game.



The

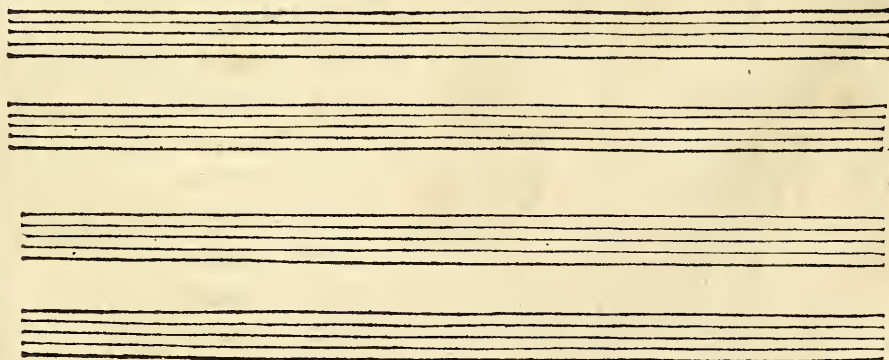
Instructions for the French Horn.

29

The Retreat from the Field.



The Huntsman's March.



The

The Harpsichord, Spinnet, or Organ, Illustrated and Improved.

30

In the following SCALE the three Cliffs signify the *Treble*, *Tenor*, and *Bass*: The first, placed on *F-faut*, is the *Bass-Cliff*, and prefix to the Bass Staff, sometimes on the Middle Line, but generally on the fourth Line from the bottom. The *Tenor Cliff*, placed on *C-solfaut*, is used mostly to avoid Ledger Lines; it may be fixt on any of the four lowest Lines, and is always the Middle *C-faut* of your Instrument. The *Treble Cliff*, placed on *G-solbreut*, is prefix to the Treble Staff, sometimes on the lowest Line, but generally on the second Line from the bottom.

GAMUT for the HARPSICHOORD, SPINET, &c.

Key	Label	Position
1	G	2nd Line
2	A	3rd Line
3	B	4th Line
4	C	1st Line
5	D	2nd Line
6	E	3rd Line
7	F	4th Line
8	G	5th Line
9	A	1st Line
10	B	2nd Line
11	C	3rd Line
12	D	4th Line
13	E	5th Line
14	F	1st Line
15	G	2nd Line
16	A	3rd Line
17	B	4th Line
18	C	5th Line
19	D	1st Line
20	E	2nd Line
21	F	3rd Line
22	G	4th Line
23	A	5th Line
24	B	1st Line
25	C	2nd Line
26	D	3rd Line
27	E	4th Line
28	F	5th Line
29	G	1st Line
30	A	2nd Line
31	B	3rd Line
32	C	4th Line
33	D	5th Line
34	E	1st Line
35	F	2nd Line
36	G	3rd Line
37	A	4th Line
38	B	5th Line
39	C	1st Line
40	D	2nd Line
41	E	3rd Line
42	F	4th Line
43	G	5th Line
44	A	1st Line
45	B	2nd Line
46	C	3rd Line
47	D	4th Line
48	E	5th Line

BASS, or Left Hand.

TREBLE, or Right Hand.

OBSERVE in this Scale that the eight Notes above the Treble Staff are call'd in *alt*, and those below the Bass *double*.

Those Lines above and below the Common Staff, or five Lines, are called *Ledger Lines*.

Instructions for the Harpsichord, &c.

BEFORE you can attain to play the HARPSICHOORD, ORGAN, or SPINET, you must learn the Gamut, or Scale of MUSIC, by Heart ; with the Names of the Notes, and what Lines and Spaces they stand on. In order to which you must know that all Lessons for these Instruments are prick'd on two Staves, each consisting of five Lines. The first, or highest Staff contains the *Treble* ; and the second, or lowest, the *Bass*. But for the better Understanding your Notes, and to what Keys of your Instrument they refer, be pleas'd to observe the foregoing Scheme ; in which there are thirty-six white Keys, and twenty-five black Keys (somewhat shorter than the others) placed between them, which serve for *Flats* and *Sharps* ; for Example, the short black Key between G and A serves both for G sharp and A flat ; as does that between A and B for A sharp and B flat ; therefore if any Note has a Sharp set before it you must touch the short Key above it, and if there be a Flat touch the short Key below it, and so on with all the inward Keys, which are Flats to the Plain Keys above and Sharps to the Plain Keys below them. Between B and C, and E and F, there is no short Key, because their Intervals are naturally but a Half Note.

Of TIME, or the Length of Notes, BARS, RESTS, &c.

THERE are six Sorts of Notes now in Use, which are a Semibreve, a Minim, a Crotchet, a Quaver, a Semiquaver and a Demisemiquaver. Their Proportions to each other are these ; a Semibreve as long as two Minims, four Crotchets, eight Quavers, &c. See the following Example.

A Semibreve.

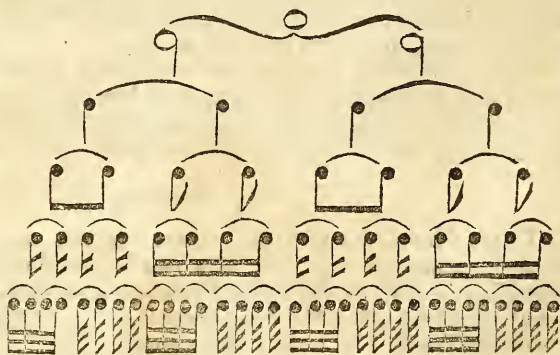
Two Minims.

Four Crotchets.

Eight Quavers.

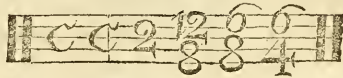
Sixteen Semiquavers.

Thirty-two Demisemiquavers.



THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* is known by some of the following Marks or Characters. The first of these Marks, or Moods, denotes the slowest kind of Movement, and contains a Semibreve (or as many other Notes as are equal to it's length) in a Bar, and must be held as long as you can distinctly tell 1, 2, 3, 4. The second denotes a

Marks of Common Time.

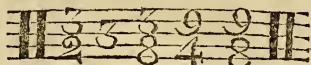


Movement somewhat faster than the former, and contains also a Semibreve in a Bar. The third denotes a brisk Movement, and contains but one Minim, or two Crotchets, &c. in a Bar—This is call'd *Retortive Time*. The fourth Mark contains twelve Quavers (or Notes to their Value) in a Bar ; the fifth six Quavers in a Bar, and the last six Crotchets in a Bar. These three last Characters are fix'd to Jiggs, &c.

Triple

Triple Time is known by the following Characters ; the first of which has three Minims in a Bar, and is the slowest Triple Time in use. The second contains three Crotchets in a Bar, and is fixed to Minuets, and play'd quicker than the former. The third contains three Quavers in a Bar, and is the quickest. The fourth Mark contains nine Crotchets in a Bar ; the last nine Quavers. These last are rarely made use of, and then to Jiggs.

Marks of Triple Time.



A POINT or Dot added to any Note, whether Minim, Crotchet, &c. makes it half as long again ; and must always be put on the Right Side of the Note ; as in the Example following.

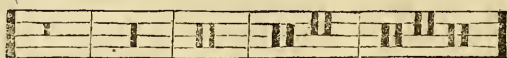


Example of RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiqu.



2 Bars. 4 Bars. 8 Bars. 16 Bars. 24 Bars.



Note. A Semibreve Rest is a whole Bar, in any Time whatever.

Single Bar. Double Bar. Repeats. Directs. Pause, or Close. Da Capo.

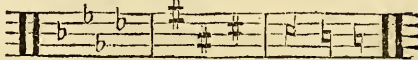


A SINGLE Bar serves to divide the Time according to it's different Measures, whether Common or Triple. A Double Bar serves to divide every Strain or Part of a Song or Lesson. A Repeat signifies that such a Part of a Song or Lesson must be perform'd over again from the Note over (or before) which it is set. A Direct is put at the end of a Stave, and serves to direct to the Place of the first Note in the next Stave. A Pause signifies that the Note over which it is placed must be held out somewhat longer than the usual Time.—The same Mark also denotes the End of a Tune. DC, or Da Capo, signifies that the Tune does not end there, but must be begun again, and play'd till you come to the Mark \cap mention'd before to denote the End of the Tune.

OF FLATS, SHARPS, and NATURALS.

THESE Characters, marked as in the Margin, are very significant in Music, and must be particularly regarded. If a Flat be placed before any Note it signifies that such Note (and all the following Notes in the same Bar, except mark'd to the contrary) must be play'd half a Tone lower than it's natural Pitch. The Sharp is of a contrary Nature ; for whereas the Flat takes away a Semitone, or half Note, from the Sound of the Note before which it is set, the Sharp adds a Semitone to whatever Note it is set before : For Example, if a Flat (or Flats) be fixed at the beginning of any of the five Lines, it not only affects every Note on such Line, or Space, but also all the Notes of that Denomination thro' the whole Movement ; so if a Flat be fixed on the Middle Line, B, all the B's (or Octaves) both above and below that Line must be play'd flat, except mark'd to the contrary by a Natural. The same is also to be observed of the Sharp ; so if a Sharp be fixed on the highest Line, F, all the F's are to be play'd sharp thro' the whole Tune, except a Natural be plac'd before some of them to denote the contrary. A Natural serves to reduce any Note, made flat or sharp by the Governing Flats or Sharps fixt at the Beginning, to it's primitive Sound,

Flats Sharps: Naturals.



Instructions for the Harpsichord, &c. 33

Sound, as it stands in the Gamut: For Instance, a Flat being placed on B makes all the B's flat, as aforefaid; but if the Composer should have a Mind to have some one, or more, of them sharp, then the *Natural* is set before such Notes.

Of the GRACES on the HARPSICHORD or SPINET.

<i>Shake.</i>	<i>Explain'd.</i>	<i>Beat.</i>	<i>Expl.</i>	<i>Forefall.</i>	<i>Expl.</i>	<i>Backfall</i>
---------------	-------------------	--------------	--------------	------------------	--------------	-----------------

<i>Expl.</i>	<i>Plain Note & Shake</i>	<i>Expl.</i>	<i>Turn.</i>	<i>Expl.</i>	<i>Shake turn'd.</i>	<i>Expl.</i>
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Shake from the Note above, and beat from the Note, or Halfnote, below.

Of FINGERING the HARPSICHORD, &c.

Tho' there is no certain Rule for Fingering, yet the following Preludes, if well observed, may be a great Help towards putting the Beginner in the true Method.

* * In Fingering, the Thumb is call'd the first Finger, and so on to the Little Finger, which is the fifth.

A Prelude for Fingering.

I 2 3 4 I 2 3 4 2 3 4 I 2 3 4 4 3 2 I 4 3 2 I 3 2 I 4 3 2 I

4 3 2 I 4 3 2 I 3 2 I 4 3 2 I I 2 3 4 I 2 3 I 2 3 4 I 2 3 4

Another Prelude for Fingering.

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4 I 4 3 2 I

4 3 2 I 4 3 2 I 4 3 2 I 4 3 2 I 4 3 2 I 4 3 2 I 2 4 3 4 2 4 3 4 2 4 3 4

2 3 2 4 2 3 2 4

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RULES for attaining to play a THOROUGH BASS.

MUSIC consists of *Concords* and *Discords*. *Concords* are either *perfect* or *imperfect*: The Perfect Concords are the 5th and 8th; the Imperfect Concords the 3d, 4th and 6th. *Discords* are the 2d, the Tritone or sharp 4th, the flat 5th, the 7th and the 9th.—Tho' the 2d and the 9th are the same Thing, yet their Accompaniments are very different. *Common Chords* are the 3d, 5th and 8th. There are two sorts of Thirds and Sixes, viz. flat and sharp; a flat Third contains four Semitones, or Half Notes, and a sharp Third five. A flat Sixth contains nine Semitones, and a sharp Sixth ten.

Concords.

Discords.

Example.

Common Chords are to be play'd on any Note where nothing is marked, except when you play in a sharp Key the 3d and 7th above the Key naturally require a 6th; but if you play in a flat Key then a 6th is required to the 2d and 7th above the Key, unless mark'd otherwise. All Keys are either flat or sharp; not by what Flats or Sharps are set at the beginning of a Tune, but by the Third above the Key; for Example, if in the Third above the Key-Note there be two whole Tones it is a Sharp Key, but if only a Tone and Half it is a Flat Key. Two Fifths or two Octaves are never allow'd in playing a Thorough-Bass, nor in Composition; therefore the best Way is to move by contrary Motion. All extraordinary sharp Notes naturally require Sixes, unless mark'd to the contrary. All natural sharp Notes require flat Thirds, and all natural flat Notes require sharp Thirds. B, E and A are naturally sharp in an Open Key, and F, C and G are naturally flat.

Of Common Chords and Natural Sixes.

Example.

A SHARP or Flat put under or over any Note signifies that a sharp or flat Third must be play'd to that Note.

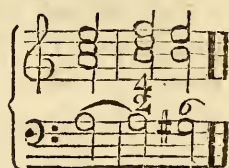
If a natural flat Sixth be required to any Note, you may play either two Thirds and one Sixth, or one Third and two Sixes; but if the Sixth be sharp the best Way is to play 3d, 6th and 8th.

Example.



WHEN you see the 2d and 4th joined together they are to be accompanied with the 6th. ☞ The 2d is only used when the Bass is a Driving Note.

Example.



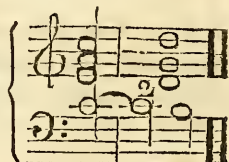
THE 2d and sharp 4th are likewise accompanied with a Sixth. This Passage also happens when the Bass is a Driving Note.

Example.



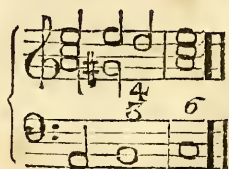
THE 2d is accompanied with the 5th and 9th.

Example.



THE 3d and 4th joined together may be accompanied either with a 7th or with a sharp 6th. This Passage seldom happens but when the Bass ascends by Degrees.

Example.



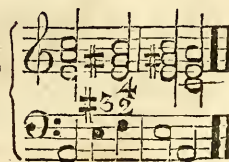
THE flat 5th and 6th joined together must be accompanied with a 3d. Here, if you think fit, you may add the Octave. ☞ The natural 5th and 6th joined together are accompanied the same Way.

Example.



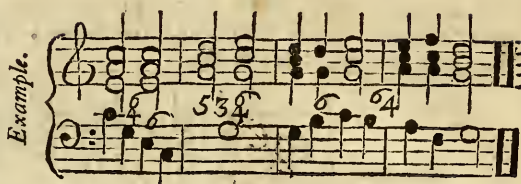
THE extreme sharp 2d and 4th must be accompanied with a 7th. This Passage is seldom used but in order to a Cadence.

Example.

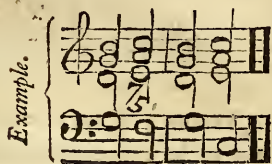


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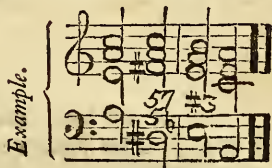
THE 6th and 4th joined together are accompanied two different Ways : If the Bass descends by Degrees, they are accompanied with a 2d ; but if it lies still, or moves by Intervals, with an 8th.



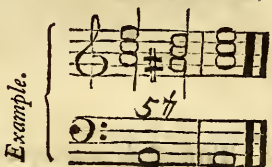
THE 7th and 5th joined together are accompanied with the 3d. This Passage is often used before a Cadence.



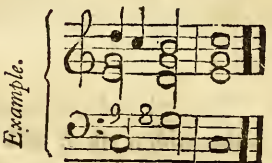
THE extreme flat 7th and flat 5th, joined together, which are never used but to the Note before a Cadence, require a 3d to accompany them.



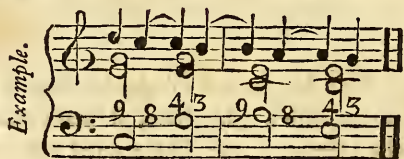
THE sharp 7th, when the Bass lies still, must be accompanied with the 2d and 4th. This seldom or never happens in a sharp Key.



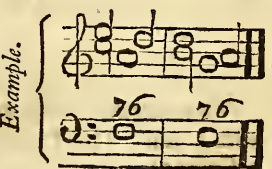
THE 9th resolved into an 8th must be accompanied with a 3d and 5th.



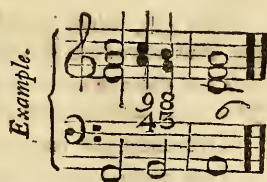
THE 4th resolved into a 3d is always accompanied with a 5th and 8th.



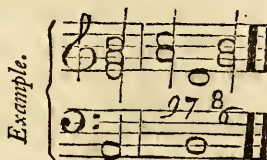
THE 7th resolved into a 6th may be accompanied with a 3d and 5th : But you must drop the 5th when you touch the 6th.



THE 9th and 4th joined together are accompanied with the 5th, and resolved into the 8th and 3d.



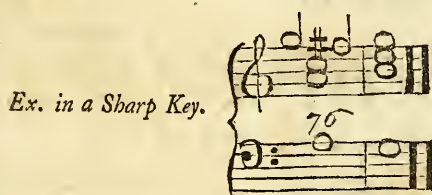
THE 9th and 7th joined together must be accompanied with the 3d, and resolved into the 6th and 8th.



THERE are three Sorts of CADENCES, or Ways of preparing for a Close ; which are, the *Common Cadence*, the *6th and 4th Cadence* and the *Great Cadence*. The first and third of these are most properly used in *Common Time*, and the other in *Triple Time* ; yet the *Common Cadence* is very often used in *Triple Time*.



THERE is another Cadence, called the *7th and 6th Cadence*, which is nothing else but the 7th resolved into a 6th, and from thence into an 8th. This Cadence is never used before a final Close, unless it be in *Adagios* or any other Sort of *Slow Movement*. 'Tis used both in a sharp and in a flat Key.



OBSERVE, in the first of these Examples, that the 7th descends but a Half Note into the sharp 6th ; whereas in the other Example it descends a whole Note into the sharp 6th. Observe also, in the first Example, that the Bass descends a Whole Note ; whereas in the second it descends but a Half Note.

Of DISCORDS, and how many Ways they are Prepared and Resolved.

BEFORE you can play a good Thorough Bass you must know these three Things, with respect to *Discords* ; first, how to *prepare* them ; secondly, how to *accompany* them ; and thirdly, how they are *resolved* : In order to which observe the following Rules.

THE 2d is always used when the Bass is a *Driving Note*, and in that Case if it be prepared by a 3d or 8th it must be resolved into a 3d, the Bass descending a Whole Note or a Half Note.

THE extreme sharp 2d must be prepared by a sharp 3d, and resolved into a sharp 3d or a 6th.

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THE 4th, when joined with the 3d, is prepared by a 5th, and resolved into a 3d, the Bass ascending by Degrees.

THE natural 4th and sharp 4th, when joined with a 2d, may be prepared by a 3d or 5th, and resolved into a 6th; the Bass descending one Note.

THE sharp 4th may also be prepared by a 4th or 6th, and resolved into a 6th.

THE natural 4th, when joined with the 5th or 6th, may be prepared by a 3d, 5th, 6th, or 8th, and resolved into a 3d; but that in order to a Close.

THE flat 5th, when joined with a 6th, may be prepared by a 3d, 4th, or 5th, and resolved into a 3d.

THE natural 5th, if joined with a 6th, may be prepared by a 3d, 6th, or 8th, and resolved into a 3d, when in order to a Cadence.

THE 7th may be prepared by a 3d, 5th, 6th, or 7th, and resolved into a 3d or 6th; sometimes from a 7th to a 5th, before a Cadence: It may also be prepared by an 8th, and resolved into a 6th. Moreover, it must be prepared by an 8th when it is resolved into a 3d, at a Close.

WHEN the Bass lies still the sharp 7th may be prepared by an 8th and resolved into an 8th again, which is generally in a Flat Key.

THE 9th may be prepared by a 3d, 5th, 6th, or 8th, and resolved into an 8th, the Bass lying still; but if the Bass should rise a 3d, then it is resolved into a 6th; but if the Bass falls a 3d, then it is resolved into a 3d.

THE 9th, if joined with the 7th, may be prepared by a 3d or 5th, and resolved into an 8th; and the 7th into a 6th.

THE 9th and 4th joined together are best prepared by the 3d and 5th, and resolved into an 8th and 3d.

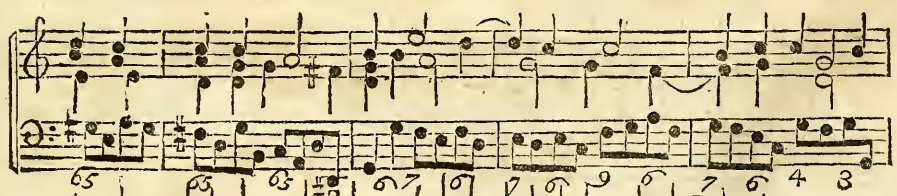
HERE follow several EXAMPLES, wherein these *Discords* are promiscuously used, as Occasion requires.

EXAMPLES in a Flat Key.

The musical examples are presented in three systems, each with a treble and bass staff. The key signature has one flat (B-flat). The notation includes various intervals and their resolutions, with fingerings indicated by numbers 1-5. The examples demonstrate the resolution of various intervals (3rds, 4ths, 5ths, 6ths, 7ths, 8ths, 9ths) into consonant intervals or cadences.



EXAMPLES in a Sharp Key.

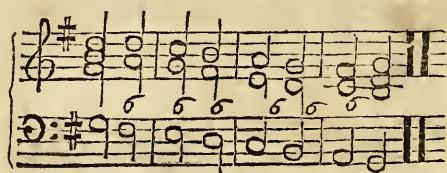


40 Instructions for the Harpsichord, &c.

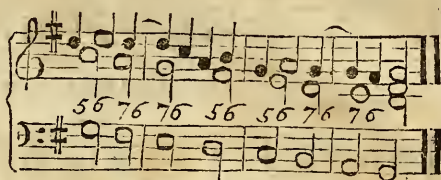
Some EXAMPLES, shewing what may be done when the Bass descends by Degrees.

In a quick Movement the *Natural Way* is to play Sixes.

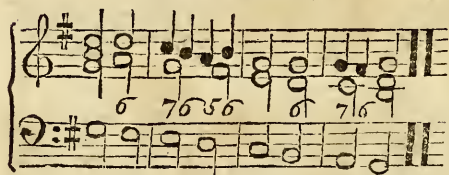
The *Natural* and *Artificial Way*.



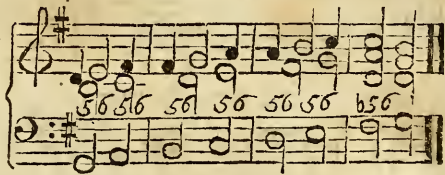
The *Common Way*.



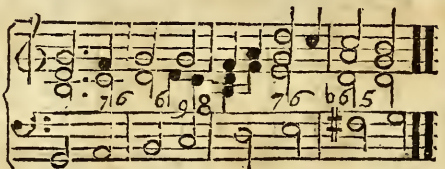
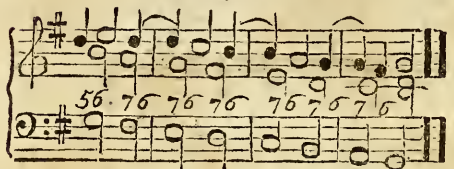
When the Bass ascends by Degrees.



The *Artificial Way*.



When the Bass ascends by Degrees.

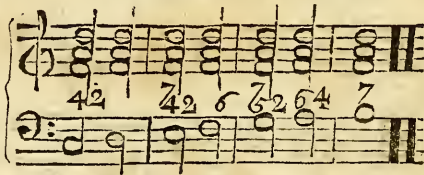


FOR the better rememb'ring all sorts of Chords, and what Chords they make to any other Notes, observe that a Common Chord to any Note makes a 2d, 4th and 7th to the second above it ; or a 3d, 6th and 8th to the third above it ; or a 2d, 5th and 7th to the fourth above it ; or a 4th, 6th and 8th, to the fifth above it ; or a 3d, 5th and 7th, to the 6th above it ; or a 2d, 4th and 6th, to the seventh above it. In like Manner observe what any other Chord to any Note makes to the 2d, 3d, 4th, &c. to any Note.

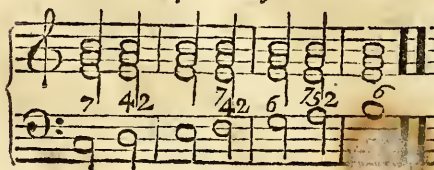
Example.



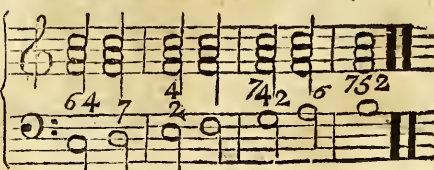
The 2d and 4th to any Note.



The 7th to any Note.



The 4th and 6th to any Note.

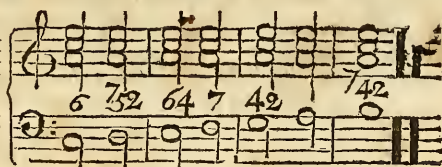
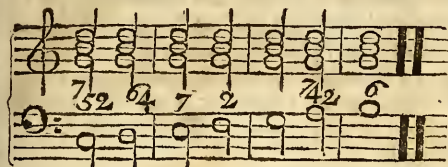


Instructions for the Harpsichord, &c.

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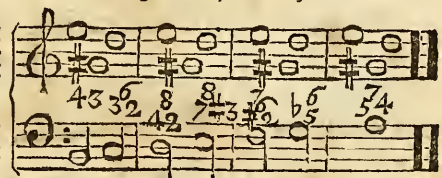
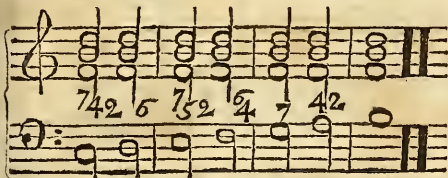
The 2d, 5th and 7th, to any Note.

The 6th to any Note.

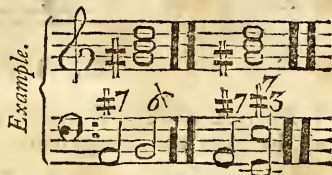


The 2d, 4th and 7th, to any Note.

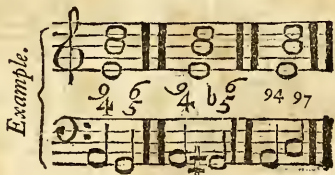
The 3d and 4th to any Note.



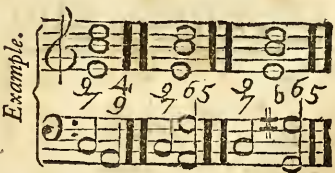
A SHARP Seventh, marked where the Bass lies still, makes a 3d, sharp 6th and 8th to the Note above it; and a 5th, 7th and sharp 3d to the 4th below it, or 5th above it.



THE 9th and 4th to any Note is the perfect 5th 6th and 3d on the Whole Note below it, and flat 5th 6th and 3d on the Half Note below it; as also 3d, 7th and 9th to the 3d above it.



THE 9th and 7th to any Note is the 4th 5th and 9th to the 3d below it, and the perfect 5th, 6th and 3d, to the 5th above it; as also the flat 5th, 6th and 3d, to the extreme sharp 5th above it.



THE flat 5th and sharp 4th, the extreme sharp 2d and flat 3d, the extreme flat 7th and sharp 6th, the extreme flat 4th and sharp 3d, the extreme sharp 5th and flat 6th, upon any fretted Instrument, as the Harpsichord, Spinnet, &c. are the same Thing in Distance, yet they are distinguished as under.



Of Division by Supposition.

To find the just Chords, in Division by *Supposition*, is, perhaps, one of the most critical Beauties in the Practice of Thorough-Bass. But, where there is no Score, or Upper Part, to point them out, the unexperienced Performer will be often perplexed.

plexed. To such, therefore, it may be necessary to observe, that, in all Passages founded on this Rule of the unprepared and transient Discords, the Harmony, which is *supposed* to follow the Discord, is always melted into the passing Note, and thence is called *Supposition*. To elucidate this Difficulty the following Example is laid down, with the Method also of figuring this kind of Division; by which it will appear that the Chord described by the Figure must be struck to the preceding Note thus marked

Example.

Division by
Supposition.

Fundamental
Bass.

OF TRANSPOSITION.

BEFORE you can Transpose from one Key into another, it is necessary to know all the Flats and Sharps naturally belonging to every Key, which are as follow.

Additional Flats and Sharps,
in Order.

THE Reason why I call Flats or Sharps first, second, third, &c. is, because B being the sharpest Note in the *Diatonic Scale*, E the next, and A the next, the first accidental Flat must be on B, the second on E, &c. The same holds good in respect to Sharps; for F being the flattest Note in the *Diatonic Scale*, C the next, and G the next, the first Sharp must be on F, &c. with ever so many Sharps or Flats.

Of the CLIFFS, and their several Removes.

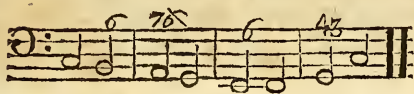
THE next Things necessary to be observed are the *Cliffs*, and their several Removes; as follows.

F-faut Cliffs. C-solfaut Cliffs. G-solreut Cliffs.

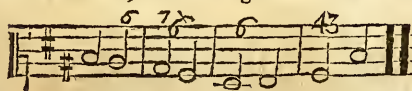
Example of the three Cliffs.



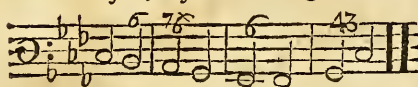
In a sharp Key, the Natural Key.



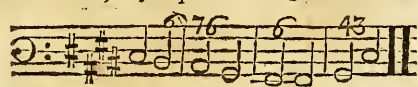
D, a Note higher.



E flat, a flat Third higher.



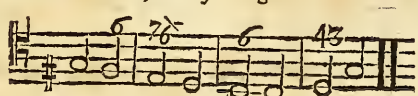
E, a sharp Third higher.



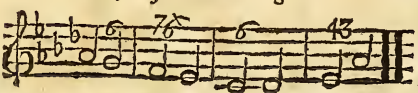
F, a Fourth higher.



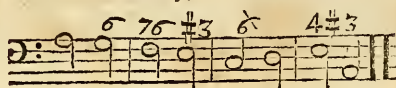
G, a Fifth higher.



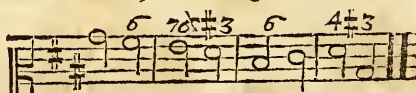
A, a flat Sixth higher.



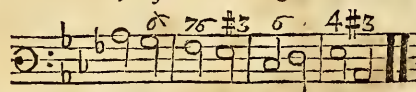
In a Flat Key, the Natural Key.



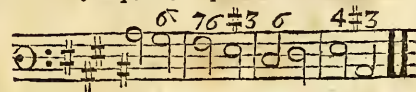
B, a Note higher.



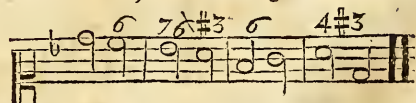
C, a flat Third higher.



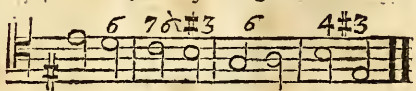
C sharp, a sharp Third higher.



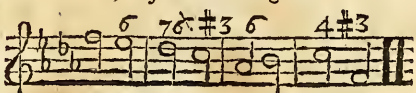
D, a Fourth higher.



E, a Fifth higher.



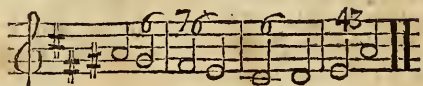
F, a flat Sixth higher.



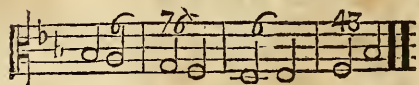
A, a sharp

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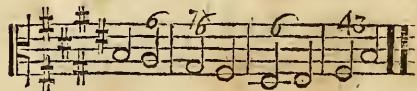
A, a sharp Sixth higher.



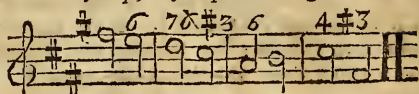
B flat, a flat Seventh higher.



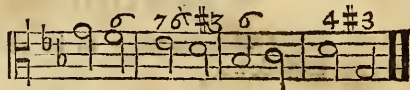
B sharp, a sharp Seventh higher.



F sharp, a sharp Sixth higher.



G natural, a flat Seventh higher.



G sharp, a sharp Seventh higher.



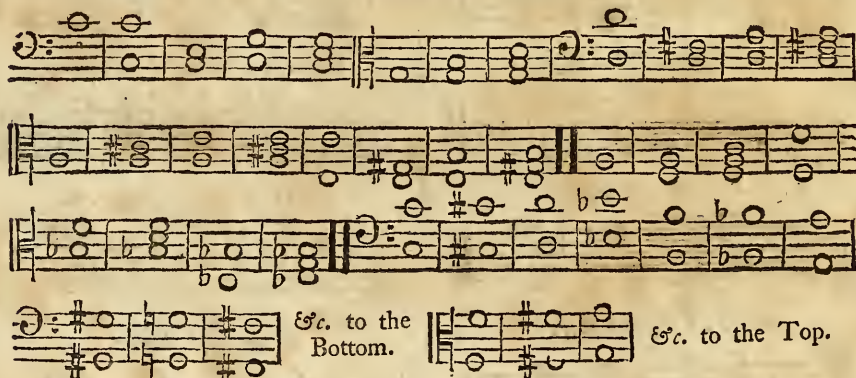
☞ You are here to observe what Flats or Sharps belong to every one of these Keys, and imagine the Cliff that puts you in the Key you have a Mind to play in ; thus you may, with a little Practice, transpose as you play, without altering either Lines or Spaces.

R U L E S for tuning the HARPSICHORD OR SPINET.

FIRST set your Instrument to Concert Pitch by a Pitch-Pipe, or Concert Flute, taking your Pitch from *C-solfaut*, as in the Scale following ; then tune your 8ths, 3ds and 5ths, as the Scale directs ; and when you have tuned the Middle, or as much as is set down in the Scale, the remainder, both above and below, must be tuned by Octaves.

The Pitch.

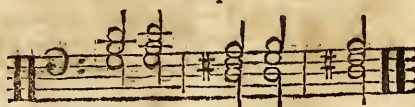
The Manner of Tuning.




OBSERVE that all *sharp Thirds* must be as *sharp* as the Ear will permit, and all *Fifths* as *flat* as the Ear will permit.


Example.


☞ Now and then, while you are Tuning, you may, by Way of Trial, touch Unifon, Third and Fifth ; and afterwards Unifon, Fourth and Sixth, as in the Example annexed.





The PLAIN NOTES on the
BASSOON.


Double B-mi 


Dou. C-faut. 


Dou. D-folre... 


Dou. E-lami... 


Doub. F-faut... 


G-folreut - 


A-re - - - 


B-mi - - - 


C-faut - - - 


D-folre - - - 


E-lami - - - 


F-faut - - - 


G-folreut - - - 


A-lamire - - - 


B-fabemi - - - 

C-solfaut - - - 

D-lasolre - - - 

E-la - - - 

F-faut - - - 

D. G-folreut... 

These are pincht Notes.

Observe, That the Lines 1, 2, 3, 4, 5, 6, denote the three Holes in the final, or Treble, and the three Holes in the double or Bottom Piece of the Bassoon, and must be flopped with your fix Fingers, the Left Hand uppermoft. The 7th Line denotes the great Key on the Double Piece, and is to be flopt with the Little Finger of your Right Hand. The 8th Line denotes the little Key on the Double Piece, and is to be open'd with the fame Finger. The 9th Line denotes the Thumb Hole in the Double Piece. The 10th Line denotes the lowermoft long Key on the Middle Piece, and is to be flopt with the Thumb of the Left Hand. The 11th Line denotes the Hole between the two long Keys in the Middle Piece, and is flopt with the fame Thumb. The 12th Line denotes the uppermoft long Key, commonly called the *Double B-mi* Key, and is to be flopt alfo with the Thumb of the Left Hand.

Instructions for the Violoncello or Bass Violin.

THE VIOLONCELLO is an Instrument of great Service in Concert ; and as the Bass Part, in general, is not very difficult, a Person may soon perform so as to be useful on the **BASS VIOLIN**. The first Thing necessary to be learnt is the Gamut, as under, which the Learner must get by Heart, so that he may readily know any Note, and how it is to be play'd, when he sees it in a Lesson, Concerto, &c.

The Gamut for the **BASS VIOLIN**.

4th String.				3d String.				2d String.				1st String.			
0	1	2	4	0	1	2	4	0	1	2	4	0	1	2	4
Double C-faut	Double D-folre	Double E-lami	Double F-faut	G-folreut	A-re	B-mi	C-faut	D-folre	E-lami	F-faut	G-folreut	A-lamire	B-fabemi	C-folfaut	D-la-folre

☞ O signifies open, 1 the first Finger, 2 the 2d Finger, and 4 the Little Finger.

THE Bass is tuned by Fifths, like the Violin : Thus the fourth String open is CC, the third String G, the second String D, and the first String A, as in the Example. But if you cannot put your Instrument in Tune by the above Directions, you may do it by the same Method made use of for the Violin, *p. 8*, by drawing a

Example.

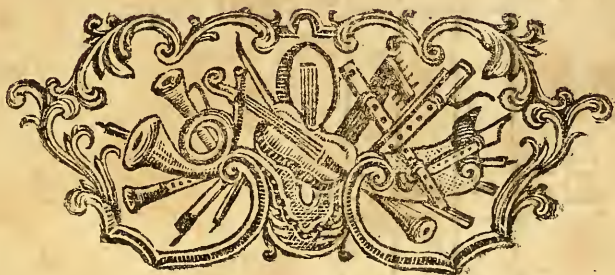
Line across the Fingerboard of your Bass, at the same distance from the Nut as the lowest Line in the following Example ; and so screwing the first String pretty tight, (*i. e.* to make it the same sound as the lowest *A-lamire* on a *German Flute*) put your second Finger on the second String, on the aforesaid lowest Line, and cause it to have the same sound as the first String open ; then put your second Finger in like manner on the third String, and cause it to sound like the second String open, and so on.

WHEN your Bass is in tune you may proceed to play the Gamut, observing that there are four Notes belonging to each String : Those of the 4th String are CC, DD, EE and FF ; CC is play'd open, DD is stopped with the first Finger, about three Inches from the Nut ; EE with the second, nearly the same distance from the first, and FF with the Little Finger, about an Inch and quarter from the second. Those of the third String are G, A, B and C ; G is open, A is stopped with the first Finger, B with the second, and C with the Little Finger, as on the 4th String. Those of the second String are D, E, F and G ; G is play'd open, E is stopped with

with the first Finger, about three Inches from the Nut ; F with the second, about an Inch and half from the first, and G with the Little Finger about two Inches and a quarter from the second. Those of the first are A, B, C and D ; A is open, B the first Finger, C the second, and D the third, stopped as on the second String. But, for the Learner's further Improvement, on the following Page is an Example wherein the Fingerboard of a BASS VIOLIN is represented, and divided into Tones and Semitones, according to the foregoing Directions, which will greatly facilitate the stopping in tune.

THE Bow must be drawn across the Strings parallel to the Bridge : But as both Bowing and Fingering is not only difficult to describe but also practised various Ways by different Performers, what has already been said will be found sufficient for an Introduction to playing this Instrument.

ONLY observe, further, That when the *Tenor Cliff* is found in the *Bass Part* it denotes, generally, that all the Notes following, till the *Bass Cliff* is again introduced, are to be play'd a fifth higher. For a particular Explanation of all the CLIFFS and their several Removes, TRANSPOSITION, &c. see p. 42. 43.



A Representation of the Fingerboard of a Violoncello or Bass Violin ;

On which are marked all the Tones and Semitones on that Instrument, necessary for a Beginner.

CC	G	D	A
CC#	A \flat	E \flat	B \flat
DD	A	E	B \sharp
EE \flat	B \flat	F	C
EE	B	F \sharp	C \sharp
FF	C	G	D
FF \sharp	C \sharp	G \sharp	D \sharp
			E

Open Notes.

First Finger.

Second Finger.

Little Finger.

THE length of the Strings, from the Nut to the Bridge, must be about two Foot two Inches, which is easily done by moving the Bridge backward or forward : This done, measure the crofs Lines of Frets with a pair of Compasses, and mark them with Pen and Ink on the Fingerboard of your Instrument, at the same distance as in the above Example ; then you have all the Notes necessary for a Beginner, and will soon be able to stop them pretty well in Tune.

to make the Union.

T H E
MUSES DELIGHT.

AN ACCURATE
C O L L E C T I O N

OF ITALIAN and ENGLISH

SONGS, CANTATAS and DUETTS.

To the READER.

THE Young Practitioner, who might possibly be at a Loss without this Hint, as he would probably expect to find the Governing FLATS or SHARPS set to the beginning of *every* Stave, (which tho' common in Printed Music are not so necessary but they may be dispensed with) is desired to observe, That the Governing FLATS or SHARPS, fixed only to the *first* Stave of each Part thro' several Movements in this Work, are to be play'd thro' each respective Piece, as if they had been fixt at the beginning of every Stave : For Example, in the following Song every B and E must be flat thro' the whole, tho' marked only at the beginning of the first Stave of each Part, except a *Natural* denotes the contrary. And so of the rest.



T H E MUSES DELIGHT, &c.

The Wit and Beau. Set by Mr. OSWALD.

Andante.

With ev'—ry grace young Strephon chose, His per—son to a--dorn ;

That by the beauties of his face, In Sil—via's

love he might find place, and wonder'd at her scorn.

2.

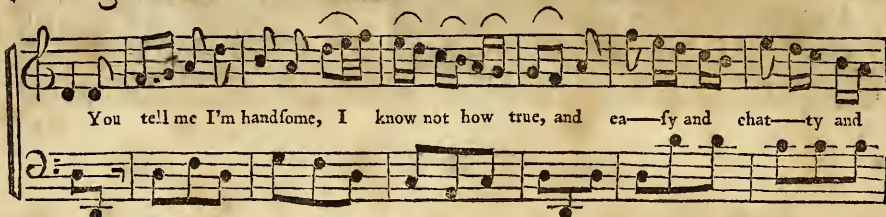
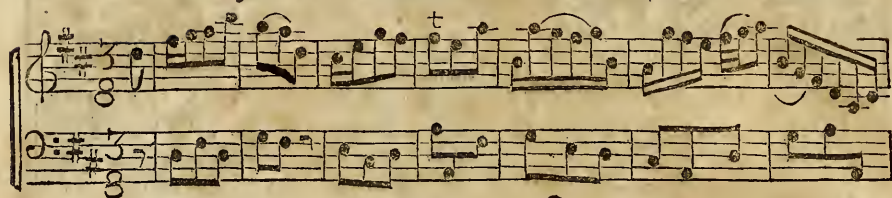
3.

4.

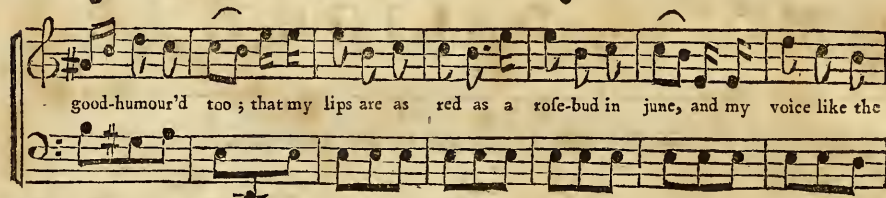
<p>With bows and smiles he did his part, But ah ! 'twas all in vain ; A youth less fine, a youth of art, Had talk'd himself into her heart, And would not out again.</p>	<p>With change of habits Strephon press'd, And urg'd her to admire ; His love alone the other dress'd As verse or prose became it best, And mov'd her soft desire.</p>	<p>This found, his courtship Strephon ends, Or makes it to his glass ; There in himself now seeks amends, Convinc'd that where a wit pretends A beau is but an ass.</p>
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The Muses DELIGHT.

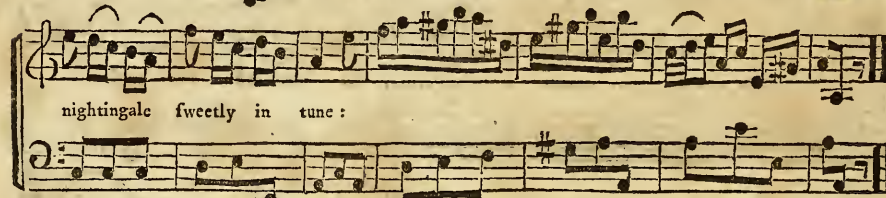
The Judicious Fair One. Set by Mr. HOLCOMB.



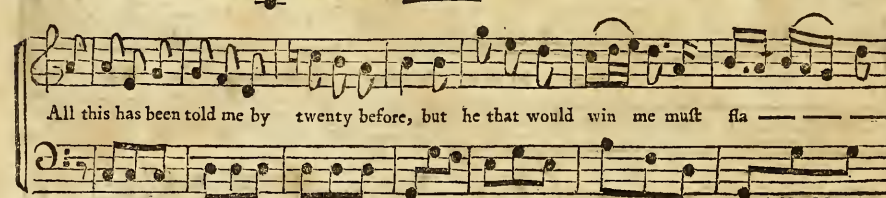
You tell me I'm handsome, I know not how true, and ea—fy and chat—ty and



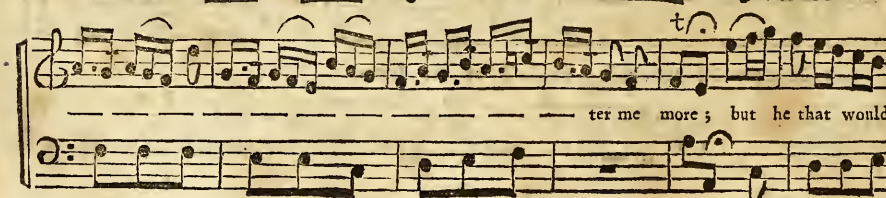
good-humour'd too; that my lips are as red as a rose-bud in june, and my voice like the



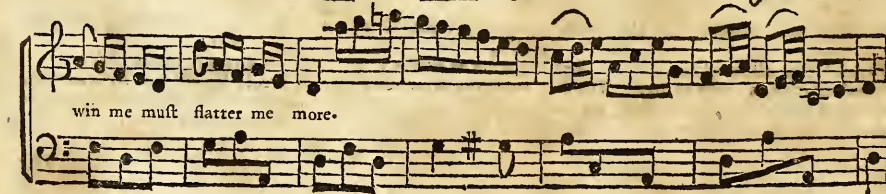
nightingale sweetly in tune:



All this has been told me by twenty before, but he that would win me must fla — — —



— ter me more; but he that would



win me must flatter me more.

<p>2. If beauty from virtue receives no supply, Or prattle from prudence, how wanting am I! My ease and good-humour short raptures will bring, And my voice, like the nightingale's, know but a spring :</p>	<p>For charms such as these then your praises give o'er, To love me for life you must yet love me more. To love me, &c.</p> <p style="text-align: center;">3.</p> <p>Then talk to me not of a shape or an air,</p>	<p>For Cloe the wanton can rival me there ; 'Tis virtue, alone, that makes beauty look gay, And brightens good-humour as sunshine the day : For that if you love me your flame shall be true, And I in my turn may be taught to love too. And I, &c.</p>
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The Charms of Belinda. Set by Mr. CORFE.

The

nymph $\frac{7}{8}$ seems to love in---clin'd Is e---ver love---ly seen : Has wisdom's goddess

in her mind, And fair as beauty's queen---n, And fair as beauty's queen.

<p>2. Chaste as Aurora's dewy show'r, That purifies the morn, And drops it's sweets on ev'ry flow'r That does her neck adorn. That does, &c.</p> <p style="text-align: center;">3.</p> <p>Her cheeks are like the op'ning rose, That blushes at it's sweets ;</p>	<p>Her breath such odors does disclose, Perfumes whate'er it meets. Perfumes, &c.</p> <p style="text-align: center;">4.</p> <p>Her lilly breasts are like young doves With innocence blest, And at each other trembling move, As fearful to be prest. As fearful, &c.</p>	<p style="text-align: center;">5.</p> <p>Such is the nymph, and such my love, With all her native charms ; Protect her then, ye pow'rs above, To bless Philander's arms. To bless, &c.</p> <p style="text-align: center;">G</p>
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The Faithful Shepherdess: Sung by Mr. LOWE, at Vauxhall.

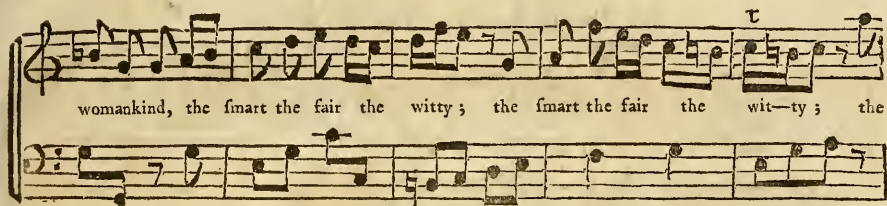
At setting day and rising morn, with soul that still shall love thee, I'll ask of heav'n thy
safe return, with all that can im—prove thee : I'll vi—sit oft the birken bush where
first you kind—ly told me soft tales of love, and hid my blush, while round you did enfold me.

To all our haunts I will repair, With thee upon yon mountain : By vows you're mine, by love is
By green-wood shade or fountain ; There will I tell the trees & flow'rs, yours
Or where the summer's day I'd share From thoughts unfeign'd & tender, A heart that cannot wander.

The ROVER. Sung by Mr. BEARD, at Ranelagh.

In all the sex some charms I find, I love to try all

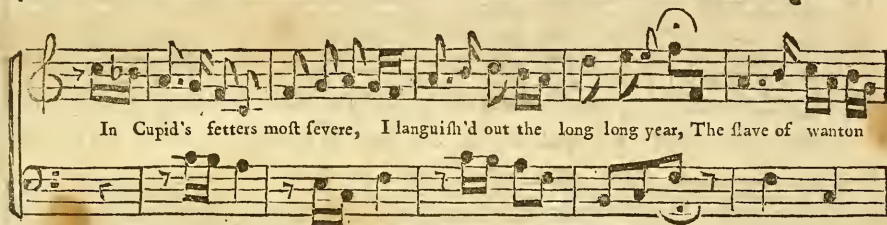
womankind,



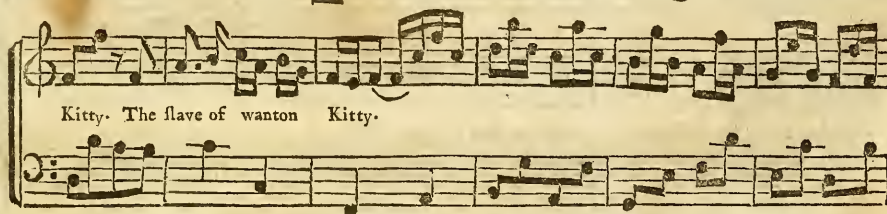
womankind, the smart the fair the witty ; the smart the fair the wit—ty ; the



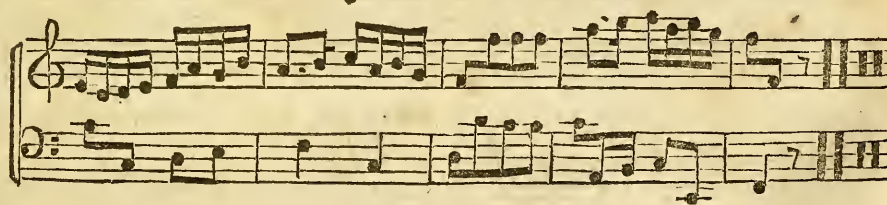
smart the fair the wit—ty :



In Cupid's fetters most severe, I languish'd out the long long year, The slave of wanton



Kitty. The slave of wanton Kitty.



2.

3.

4.

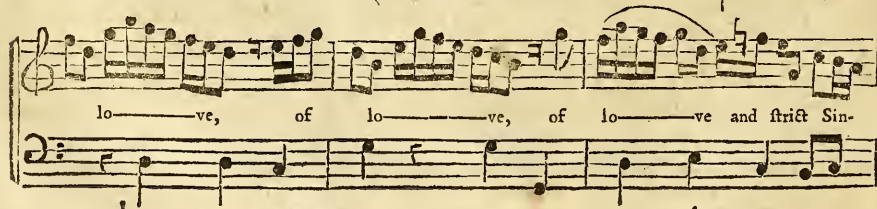
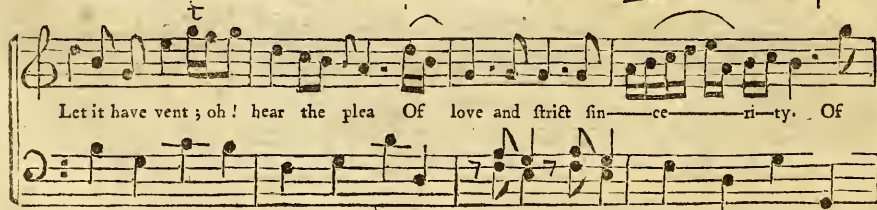
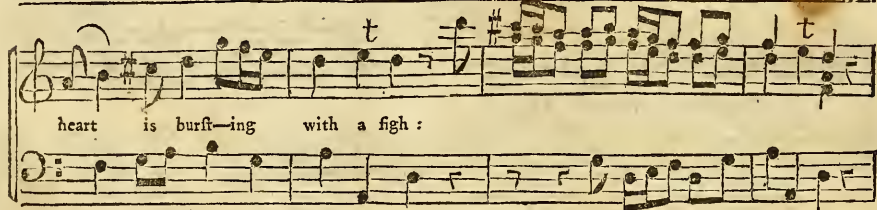
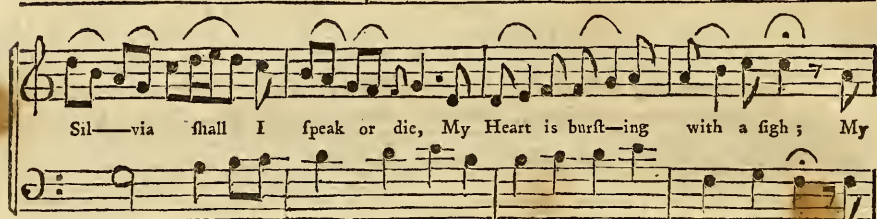
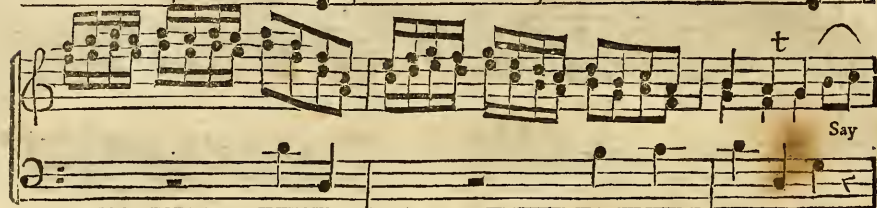
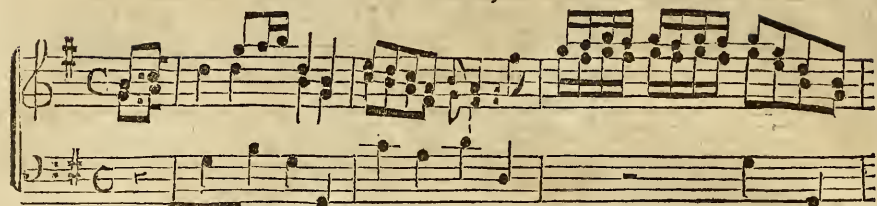
At length I broke the galling chain,
And swore that love was endless
pain,
One constant scene of folly ;
One constant, &c.
I vow'd no more to wear the yoke,
But soon I felt a second stroke,
And sigh'd for blue-ey'd Molly.
And sigh'd, &c.

With tresses next of flaxen hue,
Young Jenny did my Soul subdue,
That lives in yonder Alley ;
That lives, &c.
Then Cupid threw another snare,
And caught me in the curling hair
Of little tempting Sally.
Of little, &c.

Adorn'd with charms tho' blithe and
young,
Myroving heart from bondage sprung
This heart of yielding metal ;
This heart, &c.
And now it wanders here and there,
By turns the prize of brown and fair,
But never more will settle.
But never more, &c.

The Muses DELIGHT.

The Sincere Lover. Set by Mr. ORME.



2.

The swain who tells his passion
best,
Is ever thought to feel it least;
Is ever thought, &c.
Yet must my coward tongue begin,
For silence ne'er did beauty win.
For silence, &c.

3.

It is our duty first to speak,

The forms of nice decorum break;
The forms, &c.
The blush of yielding to prevent,
And from a languish'teal consent.
And from a languish, &c.

4.

To rack my brain for simile,
And strive to liken aught to thee,
And strive, &c.
Would eloquence, not passion
prove,

Your likeness would divide my love.
Your likeness, &c.

5.

Safe then the lilly and the rose,
May, uncompar'd, their sweets dis-
close:

May, uncompar'd, &c.
If Silvia's conquer'd, it shall be
By love and strict sincerity.
By love, &c.

The Happy Couple. Sung by Mr. LOWE at Vaux-hall.

Poco Allegro. Staccato.

At Upton on the Hill there lives a happy pair, the swain his
name is Will, and Molly is the fair: Ten years are gone and more since
Hymen join'd these two, their hearts were one before the sacred rites they knew.

2

Since which auspicious day
Sweet harmony does reign;
Both love and both obey:
Hear this each nymph and swain.
If, haply, cares invade
(As who is free from care)
Th' impression's lighter made
By taking each a share.

3

Pleas'd with a calm retreat
They've no ambitious view;
In plenty live, not statc,
Nor envy those that do.
Sure pomp is empty noise,
And cares encrease with wealth;
They aim at truer joys,
Tranquillity and health.

4

With safety and with ease
Their present life does flow,
They fear no raging seas
Nor rocks that lurk below:
May still a steady gale
Their little bark attend,
And gently fill each sail
Till life itself shall end.

The Muses DELIGHT.

The Rural Invitation. Set by Mr. BRODERIP.

Come, dear A—man—da, quit the Town, And to the
 ru—ral ham—lets fly; Be—hold the win—try storms are gone, A
 gen—tle ra—diance glads the sky. A gentle radiance glads the sky.
 The birds a—wake, the flowers appear, Earth
 spreads a ver—dant couch for thee; 'Tis joy and

mu—sic all we hear, 'Tis love and beau—ty all we see. 'Tis lo—

—ve and beauty all we see. 'Tis love and

beau—ty all we see.

Come, let us mark the gradual spring,
How peeps the bud, the blossom glows;
Till Philomel begins to sing,

And perfect May to spread the rose:
And perfect, &c.
Let us secure the short delight,
And wisely crop the blooming

day;
For soon, too soon, it will be night.
Arise, my love, and come away.
Arise, &c.

DELIA. *The Music from Mr. HOWARD's Musette in the Amorous Goddess.*

Andante.

De—lia in whose form we trace, All that can a virgin grace, Hark where

pleasure blithe as May, Bids us to Vaux-hall a—way: Verdant vistas, melting sounds,

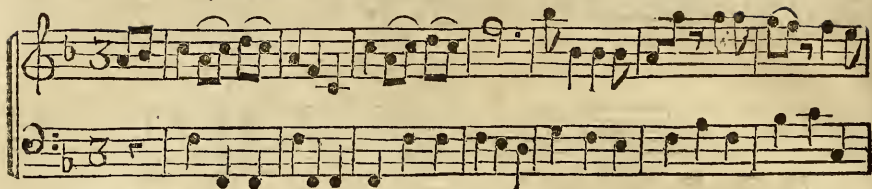
ma—gie e—cho, fairy rounds: Beauties ev'ry where surprize; Sure that place dropt from the skies.

DC

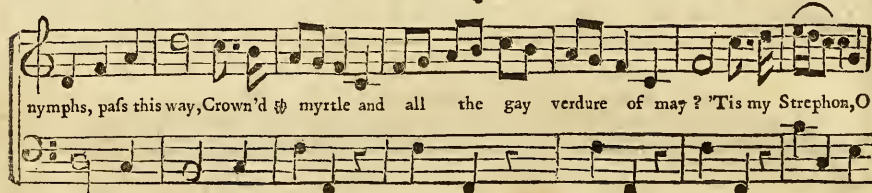
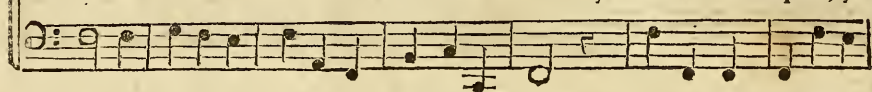
Did

The Muses DELIGHT.

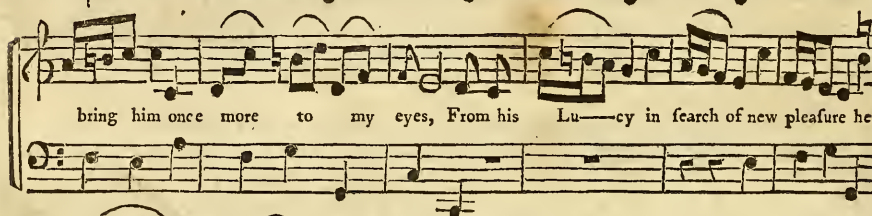
Did you see e'er a Shepherd. *Set by Mr. WORGAN.*



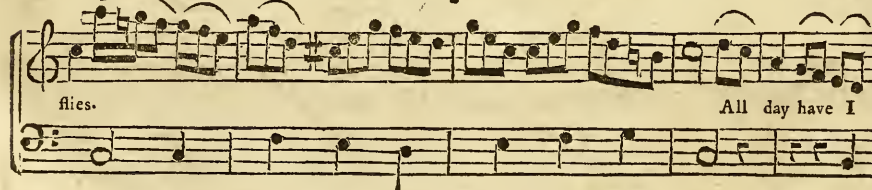
Did you see e'er a shepherd, ye



nymphs, pass this way, Crown'd with myrtle and all the gay verdure of may? 'Tis my Strephon, O!

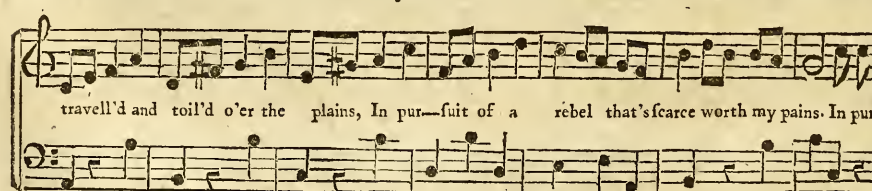


bring him once more to my eyes, From his Lu—cy in search of new pleasure he

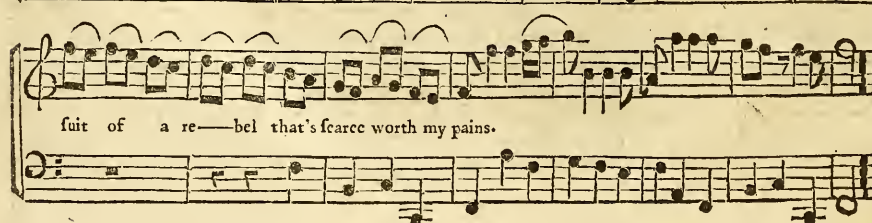


flies.

All day have I



travell'd and toil'd o'er the plains, In pur—suit of a rebel that's scarce worth my pains. In pur—



suit of a re—bel that's scarce worth my pains.

2.

Take care, maids, take care,
when he flatters and swears,
How you trust your own eyes, or
believe your own ears :
Like the rose-bud in June, every
hand they'll invite,
But wound the kind heart, like the
thorn out of sight.
And, trust me, whoe'er my false
shepherd detains,
She will find him a conquest that's
scarce worth her pains.
She will find, &c.

3.

Three Months at my feet did he
languish and sigh,
E'er he gain'd a kind look or a ten-

der reply ;
Love, honour and truth, were the
themes that he sung,
And he swore that his heart was a-
kin to his tongue.

Too soon I believ'd, and replied to
his strains,
And gave him, too frankly, my
heart for his pains.
And gave him, &c.

4.

The trifle once gain'd, like a
child at his play,
Soon the wanton grew weary, and
threw it away ;
Now cloy'd with my love, from my
arms he does fly,
In search of another as silly as I.
But, trust me, whoe'er my false

shepherd detains,
She will find him a conquest that's
scarce worth her pains.
She will find, &c.

5.

Beware, all ye nymphs, how you
soothe the fond flame,
And believe me, in time all the sex
are the same ;
Like my Strephon, from beauty to
beauty will range,
Like him they will flatter, diffem-
ble and change ;
And do all we can, still this max-
im remains,
That a man, when we've got him,
is scarce worth the pains.
That a man, &c.

ISABEL. *Set by Mr. ARNE, and Sung by Mr. BAKER.*

Andante.

Fair is & swan, the er-mine white, And fair the lilly, the lil-ly of the vale, & moon re-
splen-dent queen of night, & snows that drive before & gale ; In fairness these the
rest excel, But fair-er is my I-sabel : In fairness these the rest excel, but
fair-er is my I-sabel.

2.

Sweet is the violet, sweet the
rose,
And sweet the morning breath
of May ;
Carnations rich their sweets dif-
close,
And sweet the winding wood.

bines stray.
In sweetness these the rest excel ;
But sweeter is my Isabel.
In sweetness, &c.

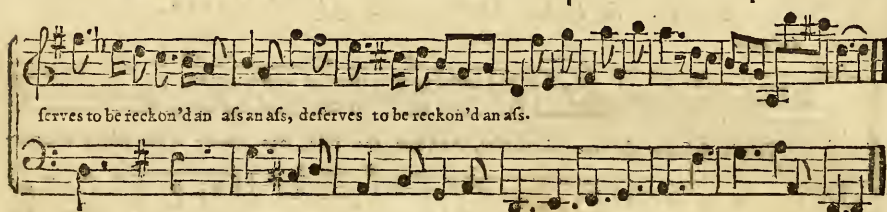
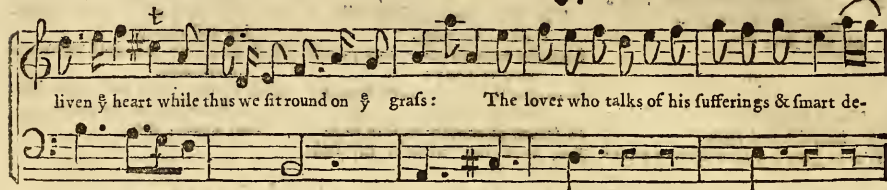
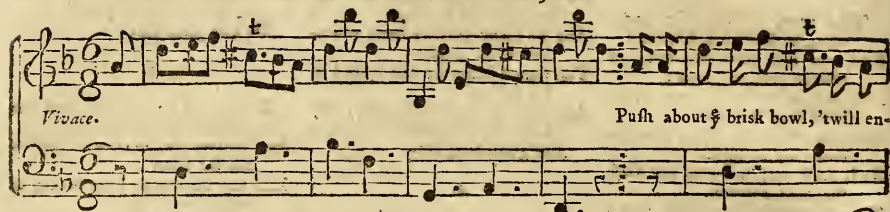
3.

Constant the poets call the dove,
And am'rous they the sparrow

call ;
Fond is the sky-lark of his love,
And fond the feather'd lovers
all :
In fondness these the rest excel,
But fonder I of Isabel.
In fondness, &c.

H

Push

Push about the brisk Bowl. *Set by Mr. OSWALD.*

3.
The wretch who sits watching his
ill-gotten pelf,
And wishes to add to the mafs;
Whate'er the Curmudgeon may
think of himself,
Deserves to be reckon'd an afs.
Deserves, &c.

4.
The merchant from climate to cli-
mate will roam,
Of Cræsus the wealth to surpass;
And oft' while he's wand'ring my
lady at home
Claps the horns of an ox on an afs.
Claps the horns, &c.

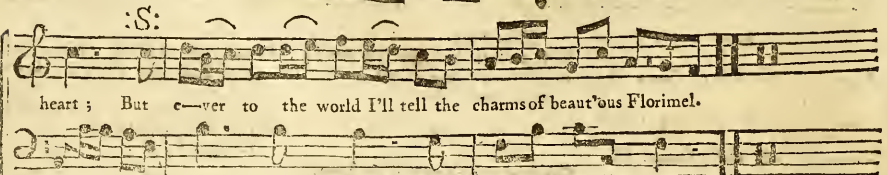
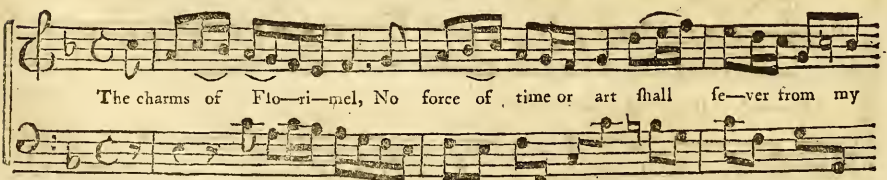
6.
The formal physician, who knows
ev'ry ill,
Shall last be produc'd in this class;
The sick man awhile may confide in
his skill,
But death proves the doctor an afs.
But death, &c.

The beau, who so smart, with his
well-powder'd hair,
An angel beholds in his glass;
And thinks with grimace to subdue
all the fair,
May justly be reckon'd an afs.
May justly, &c.

5.
The lawyer so grave, when he puts
in his plea, (brass;
With forehead well cover'd with
Tho' he talks to no purpose, he
pockets your fee: (the afs.
There you, my good friend, are
There you, &c.

7.
Then let us companions be jovial:
and gay,
By turns take the bottle and lass;
For he who his pleasures puts off
for a day,
Deserves to be reckon'd an afs.
Deserves, &c.

The Charms of FLORIMEL.



•
Each rock and sunny hill,
The flow'ry meads and groves,
Shall say Myrtillo loves;
And echo shall be taught to tell,
The charms of beaut'ous Florimel.
And echo, &c.

The triumphs of my Fair,
To future times, in verse shall tell
The charms of beaut'ous Florimel.
To future times, &c.

The charms of beaut'ous Florimel.
And as it rolls, &c.

3.
Each tree within the vale,
That on its bark doth wear

4.
Each brook and purling rill
Shall, on its bubbling stream,
Convey the virgin's name;
And as it rolls, in murmurs tell

5.
The silvan Gods, that dwell
Amidst this sacred grove,
Shall wonder at my Love;
Whilst every sound conspires to tell
The charms of beaut'ous Florimel.
Whilst ev'ry sound, &c.

The Disconsolate Lover. *Sung by Mr. LOWE.*

Why heaves my fond bosom, Ah! what can it mean? Why flut-

ters my heart & was once so se—rene? Why this sigh—ing and trembling When Daph—ne

is near? Or why when she's ab—sent this for—row and fear? Or why

when she's absent this for—row and fear?

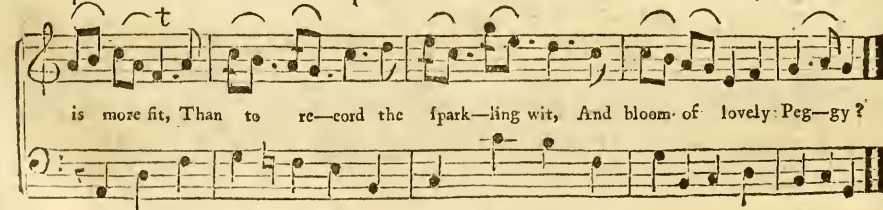
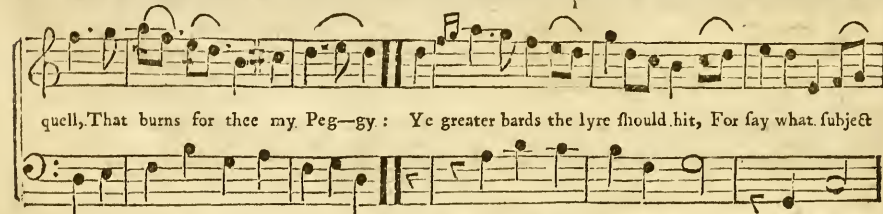
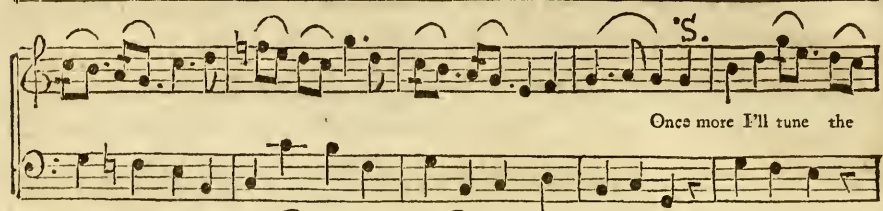
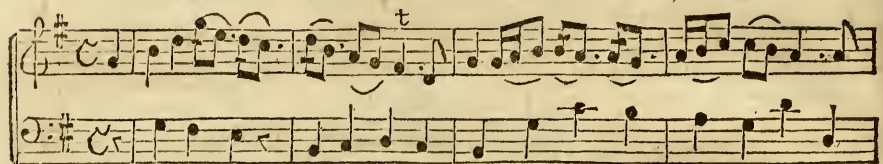
2
For ever, methinks, I with wonder
could trace,
The thousand soft charms that em-
bellish thy face;
Each moment I view thee, new beau-
ties I find,

With thy face I am charm'd, but
enslav'd by thy mind.
With thy face, &c.

4
Untainted with folly, unfalsified by
pride,

There native good humour, and vir-
tue reside;
Pray heaven that virtue thy soul
may supply,
With compassion for him, who with-
out thee must die.
With compassion, &c.

The Charms of Lovely PEGGY. Set by Mr. HOWARD.



2.

The Sun first rising on the morn,
That paints the dew-bespangled
thorn,

Does not so much the day adorn,
As does my lovely Peggy:
And when in Thetis' lap to rest,
He streaks with gold the ruddy west,
He's not so beauteous, as undrest,
Appears my lovely Peggy.

3.

When Zephyr o'er the violet blows,
Or breaths upon the damask rose,

He does not half the sweets disclose,
That does my lovely Peggy.
I stole a kiss the other day,
And trust me nought but truth I say,
The fragrant breath of blooming

May
Was not so sweet as Peggy.

4.

Was she array'd in rustie weed,
With her 5 bleating flocks I'd feed,
And pipe upon an oaten reed,
To please my lovely Peggy.
With her a cottage would delight,
All's happy while she's in my sight,

But when she's gone, 'tis endless
night,
All's dark without my Peggy.

5.

While bees from flow'r to flow'r
shall rove,
And linnets warble thro' the grove,
Or stately swans the water love,
So long shall I love Peggy.
And when Death's his pointed dart,
Shall strike the blow that rives my
heart,
My words shall be when I depart,
Adieu my lovely Peggy.

Advice to CUPID. Set by Mr. VINCENT.

How can they taste of joys or grief, Who beauty's power did
ne—ver prove? Love's all our torments,
our re—lief; Our fate de—pends a—lone on love; Our fate de—pends a—
lone on love.

2.
Were I in heavy chains confin'd,
Neara's smiles would ease that
state;
Nor wealth nor pow'r could bless
my mind;
Caus'd by her absence or her hate.
Caus'd by, &c.

No flow'r so gay, that doth not
yield.
To blooming roses gaudy dres.
To blooming roses, &c.

5.
Th'am'rous swains no offerings bring
To Cupid's altar, as before;
To her they play, to her they sing,
And own in love no other Pow'r.
And own, &c.

3.
Of all the plants which shade the
field,
The fragrant myrtle does surpass;

4.
No star so bright, that can be seen
When Phoebus' glories gild the
skies;
No nymph so proud adorns the
green,
But yields to fair Neara's eyes.
But yields, &c.

6.
Cupid, thine empire to regain,
Upon this conqueror try thy dart;
Oh! touch, with pity for my pain,
Neara's cold, disdainful heart.
Neara's cold, &c.

The Muses DELIGHT.

A Song in the Judgment of PARIS. Set by Mr. ARNE.

Largo. *forte*

Na-ture fram'd thee sure for loving, Thus a-dorn'd with ev'ry

grace: Venus' self thy form ap-proving, Looks wth pleasure, with

pleasure, Looks with pleasure on thy face, looks with

plea- - - - - sure on thy face.

2.
Happy nymph who shall enfold
thee,
Circling in her yielding arms;
Should bright Helen once behold
thee,

She'd surrender all her charms.
See'd surrender, &c.

Love himself the Conquest aiding,
Thou that matchless fair shalt
gain.

3.
Gentle shepherd, if my pleading,
Can from thee the Prize obtain,

Thou that matchless, &c.

The Complaint. Set by Mr. ARNE.

Allegro assai.

Beholy & sweet flowers around, & all & gay beauties & wear, yet

none on the plain can be found So lov—ly fo love—ly fo

lovely as Celia is fair, So love—ly as Celi—a is fair.

Ye war—blers come raise your sweet throats, No. long—er in si—lence remain, No.

longer, in silence remain ; O ! lend a fond lover your notes To soften to soften to

sof—ten my Ce—lia's dis—dain, To soften my Celia's dis—dain.

2.

Fair Flora attends the soft tale,
And sweetens the borders along :
And sweetens, &c.
But Celia, whose breath might per-
fume.

The bosom of Flora in May,
The bosom, &c.
Still flowing, pronounces my doom,
Regardless of all I can say.
Regardless, &c.

Oft times in yon flow'ry vale,
I breathe my complaints in a
song,

Sweet.

The Muses DELIGHT.

Sweet NAN of the Vale. *Sung at the New Spring Gardens.*

In a small pleasant village, by nature compleat, Of a few honest shepherds the
 quiet retreat, There liv'd a young lass of so love-ly a mein, as seldom at balls or at
 courts can be seen : The sweet damask-rose was full blown on her
 cheek, The lil-ly display'd all its white on her neck ; The lads of the village all strove to af-
 fail, And call'd her in raptures sweet Nan of the vale.

<p>2</p> <p>First young Hodge spoke his passion 'till quite out of breath, Crying wounds ! he cou'd hug her & kifs her to death ; And Dick with her beauty was so much posses'd, That he loathed his food and aban- don'd his rest : But she cou'd find nothing in them so endear,</p>	<p>So sent them away with a flea in their ear, And said no such boobies cou'd tell a love tale, Or bring to compliance sweet Nan of the vale.</p>	<p>Came home much improv'd in his air and address, And boldly attack'd her, not fear- ing success ; He said Heav'n form'd such ripe lips to be kifs'd, And press'd her so closely she cou'd not resist, And shew'd the dull clowns the right way to affail, And brought to his wishes sweet Nan of the vale.</p>
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3
 Till young Roger the smartest of all
 the gay crew,
 Who lately to London on a frolick
 had been,

The Muses DELIGHT.

65

The Blushing Rose. Set by Mr. HOWARD.

Allegro, affai.

The first system of musical notation for the song. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter rest, and continues with a series of eighth and sixteenth notes. A trill (t) is marked above the final note of the treble staff.

Observe the fragrant blushing rose, Tho' in the humble vale it spring;

The second system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff continues the accompaniment with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter rest, and continues with a series of eighth and sixteenth notes. A trill (t) is marked above the final note of the treble staff.

It smells as sweet, as fair it blows, as in the gar—den

The third system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff continues the accompaniment with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter rest, and continues with a series of eighth and sixteenth notes. A trill (t) is marked above the final note of the treble staff.

of a king. So soft con—tent as oft is

The fourth system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff continues the accompaniment with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter rest, and continues with a series of eighth and sixteenth notes. A trill (t) is marked above the final note of the treble staff.

found com—plete in the low—ly cot as in the lof—ty

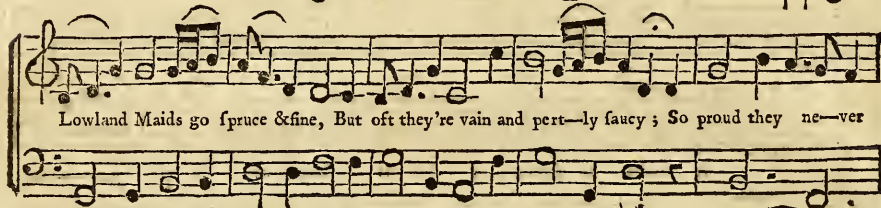
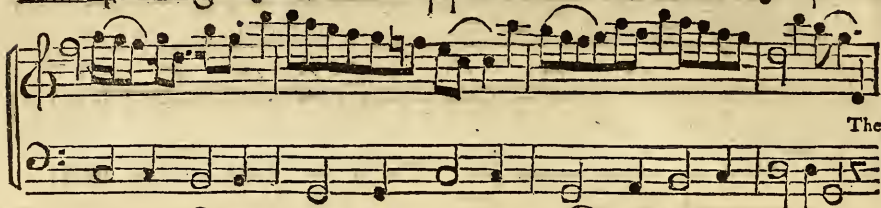
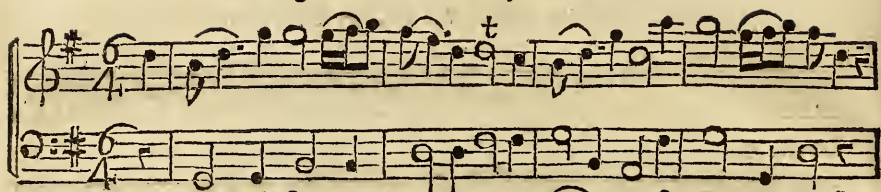
The fifth system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff continues the accompaniment with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter rest, and continues with a series of eighth and sixteenth notes. A trill (t) is marked above the final note of the treble staff.

feat, As in the lof—ty feat.

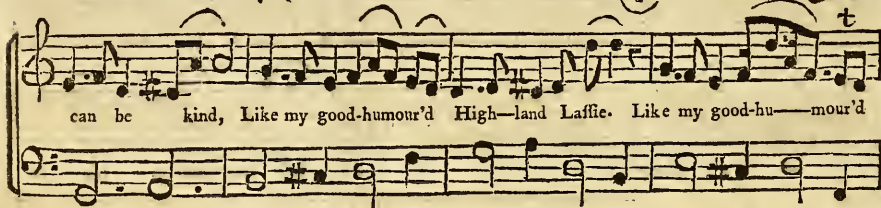
The sixth system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff continues the accompaniment with a quarter note G3, followed by eighth notes F3, E3, and D3, then a quarter rest, and continues with a series of eighth and sixteenth notes. A trill (t) is marked above the final note of the treble staff.

The Muses DELIGHT.

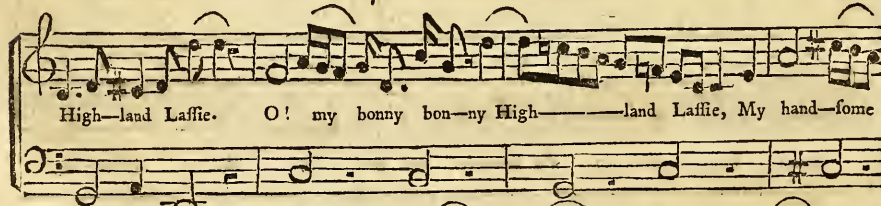
The Highland Laffie. Set by Mr. ARNE.



Lowland Maids go spruce & fine, But oft they're vain and pert—ly faucy ; So proud they ne—ver



can be kind, Like my good-humour'd High—land Laffie. Like my good-hu—mour'd



High—land Laffie. O! my bonny bon—ny High—land Laffie, My hand—some



charming Highland Laffie ; May ne—ver care make thee lefs fair : But



bloom of youth still blefs my Laffie.

2.

'Fore any lass in Burrow's town,
Who makes her cheeks wi' patch-
es mottle,
I'd take my Katie wi' one gown,
Barefooted in her little Coatic.
Barefooted, &c.
O! my bonny bonny, &c.

3.

Beneath the brier or birken bush,
Whene'er I court or kiss my
beauty,

Happy and blithe as one would wish,
My durt'ring heart goes pitty-
patty.
My flut'ring heart, &c.
O! my bonny bonny, &c.

4.

The mountains clad wi' purple bloom
And berries ripe, invite my trea-
sure;
Enamell'd flowers breathe perfume,
And court my love to rural plea-
sure.
And court, &c.

O! my bonny bonny, &c.

5.

Come, lovely Katie, come away,
We'll cheerful range the flow'ry
meadows;
Thy smiles shall gild each live-
long day,
And love and truth for ever bed
us.
And love, &c.
O! my bonny bonny Highland
Lassie,
My hearty, smiling, &c

TO ZEPHYRUS. *The Music from Mr. HOWARD's Musette.*

Sportive Ze-phy-rus, fondly blow-ing, breathing o-dours through the
air; blooming life on groves be-stow-ing, to Vaux-hall my
De-li-a bear: Flora can't more sweet-ly bless thee play-
ing stray-ing round her charms, Than when De-li-a's smiles a-
dress me, sigh-ing, dy-ing, in her arms.

The Muses DELIGHT.

NANNY of the Hill. Set by Mr. WORGAN.

Af-fist me
 ev'-ry tuneful bard, O! lend me all your skill; In choifest lays that
 I may praise Dear Nanny of the Hill. Sweet Nanny, dear Nan-ny, Sweet Nan-ny of the
 Hill.

2.
How gay the glitt'ring beam of
morn,
That gilds the chrystal rill;
But far more bright than morning
light,
Shines Nanny of the Hill.
Dear Nanny, shines Nanny,
Dear Nanny of the Hill.

3.

The gayest flow'er so fair of late,
The ev'ning damps will kill;
But ev'ry day more fresh and gay
Blooms Nanny of the Hill.

Sweet Nanny, blooms Nanny,
Sweet Nanny of the Hill.

4.

Old Time arrests his rapid flight,
And keeps his motion still;
Resolv'd to spare a face so fair
As Nanny's of the Hill.
Dear Nanny's, sweet Nanny's,
Dear Nanny's of the Hill.

5

To form my charmer, nature has
Exerted all her skill;

Wit, beauty, truth, and blooming
youth,
Deck Nanny of the Hill.
Deck Nanny, sweet Nanny,
Dear Nanny of the Hill.

6.

And now around the feastive board
The jovial bumpers fill;
Each takes his glaß to my dear
lass,
Sweet Nanny of the Hill.
Dear Nanny, sweet Nanny,
Dear Nanny of the Hill.

A favourite Hunting Song. *For two Voices.*

When Phœbus the tops of $\frac{3}{4}$ hills does a--dorn, How sweet is the found of the e--cho--ing horn when $\frac{3}{4}$

ant--ling stag, is rouz'd by the found, E--recting his ears nimbly sweeps o'er $\frac{3}{4}$

ground, & thinks he has left us be--hind on the plain, But still we pur--sue, and now come in

view of the glorious Game. O! see how a--gain he rears up his head, & winged $\frac{3}{4}$ fear he re-

doubles his speed, But ah! 'tis in vain, 'tis in vain if he flies, $\frac{3}{4}$ his eyes lose $\frac{3}{4}$ huntman his ears lose $\frac{3}{4}$

Gries. But now his strength fails he heavily flies, & he pants, pants, pants, pants, pants till $\frac{3}{4}$

well-scented Hounds surrounded he dies, dies, dies, dies, ton--ta-ron ton-ta-ron he dies, he dies, dies.

The Muses DELIGHT.

Ye Swains that are courting a Maid. *Sung by Miss STEVENSON.*

Andante.

Ye swains that are courting a maid, Be
 warn'd & instructed by me, Tho' small experience I've had, I'll give you good counsel and free:
 The Women are changable things, And
 feldom a moment the same; As time a va-ri-ety brings, Their
 looks new humours pro-claim ———— m, Their looks new humours pro-
 claim.

1 2 t

1 2

But he who in love would succeed,
And his mistress's favour obtain,
Must mind it, as sure as his creed,
To make hay while the sun is
serene.

There's a season to conquer the
fair,
And that's when they're merry
and gay ;

To catch the occasion take care,
When 'tis gone, in vain you'll
affay.
When 'tis gone, &c.

On Tree-top'd Hill. Set by Mr. FESTING.

Poco Allegro. On Tree-top'd Hill or turf—

ted Green, While yet Au—ro—ra's Vest is seen, While yet Au—

ro—ra's Vest is seen : Be—fore the Sun has left the Sea, Let the fresh

Morning breathe on me, Let the fresh Morning breathe on me.

2.

To furze-blown heath or pasture
mead,
Do thou my happy footsteps lead ;
Do thou, &c.
Then shew me to \S pleasing stream,
Of which at night so oft I dream.
Of which at night, &c.

3.

At noon the mazy wood I'll tread,

With autumn leaves and dry moss
spread,
With autumn, &c.
And cooling fruits for thee prepare,
For sure I think thou wilt be there.
For sure, &c.

4.

Till birds begin their evening song,
With thee the time seems never
long,
With thee, &c.

O let us speak our love that's past,
And count how long it has to last.
And count, &c.

5.

I'll say eternally, and thou
Shalt only look as kind as now ;
Shalt only look, &c.
I ask no more, for that affords,
What is not in the force of words.
What is not in the force of words.

The Muses DELIGHT.

ROSALIND. Set by Mr. ARNE.

Come
 Rosalind, oh! come and see What pleasures are in store for thee, The fields in all their
 sweets ap-pear, The trees their gay—est beau-ties wear, The trees their gay—est
 beauties wear. The joy-ful birds in
 ev'—ry grove, Now war-ble out their songs of love, Now warble out their songs of love. For
 thee

thee they sing, and ro—ses bloom, And Col—lin thee in—vites to come, in—vi—
tes to come, And
Col—lin thee in—vites to come.

Come Rosalind, and Collin join ;
My tender flocks and all are thine.
If love and Rosalind be here
'Tis May and pleasure all the
year.

'Tis May, &c.
Come see a cottage and a swain :
Thou couldst my love nor gifts
disdain.
Leave all behind, nor longer stay,

For Collin calls — then haste a—
way.
For Collin, &c.

Advice to CLOE. Set by Mr. HOWARD.

See Cloe, how & newblown rose blooms like thy beauteous Face, Youth does its rip'ning
Charms disclose, & perfects ev'ry Grace : Its Virgin Sweets per—fume the Air, and then its
Pride de—cays ; so will it be with thee, my Fair, & past thy youthful Days.

No April can revive thy charms,
No sun can light thy eyes ;
Soft love will leave those snowy

arms
When age begins to rise.
Then Cloe let my passion move

Thy pity for my pain ;
Obey the voice of gentle love,
Love and be lov'd again.

The Muses DELIGHT.

The ADVICE. Set by Mr. HANDEL.

Mortals wisely learn to measure Life by the Ex-ent of Joy; Life is

sho — — — rt, and fleet—ing Plea—sure,

Then be gay while you may, And your Hours in Mirth em—ploy.

Never let a mistress pain you,
Tho' she meets you with disdain;
Fly to wine, 'twill soon unchain you,
Cheer the heart,
And all smart
In a sweet oblivion drown.

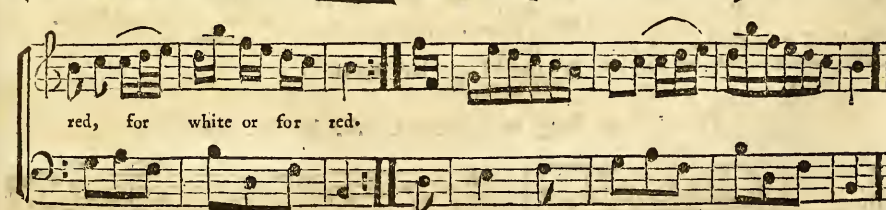
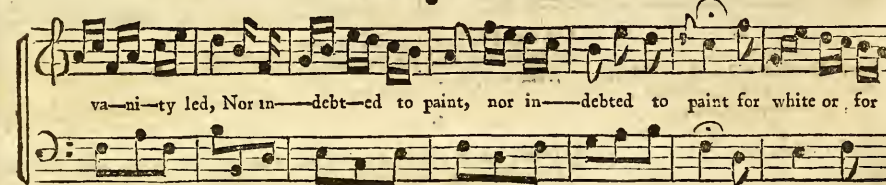
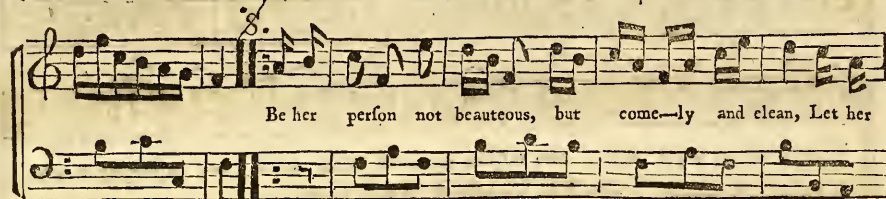
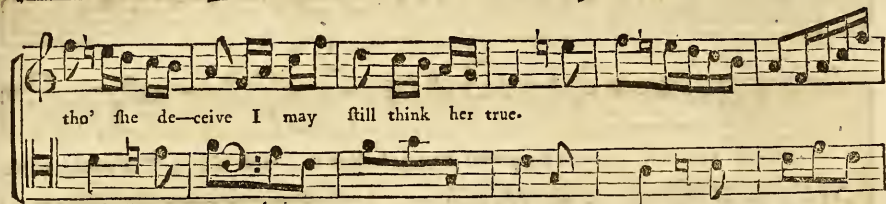
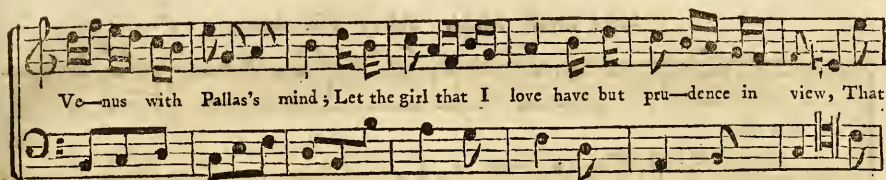
If love's fiercer flames should seize
To some gentle maid repair;
She'll with soft endearments ease
On her breast, (thee.
Lull'd to rest,
Eas'd of love and free from care.

Friendship, wine and love united,
From all ills defend the mind;
By them guarded and delighted,
Happy state,
Smile at fate,
And leave sorrows to the wind.

The Reasonable Lover. Set by Mr. ARNE.

Spiritoso.

I seek not at once in a fe-male to find The form of a



May her tongue, that dread wea- pon in most of the sex, Be employ'd to delight us, and not to perplex ; Let her not be too bold, nor frown at a jest ;	For prudes I despise, and coquets I detest. May her humour the taste of the company hit ; Not affectedly wise, nor too pert with her wit.	Go find out the fair that is form'd on my plan, And I'll love her for ever—I mean if I can. I mean, &c.
---	--	---

Oh !

The Muses DELIGHT.

Oh ! lovely Maid. *Set by Mr. ARNE.*

Amorefo. Oh

love—ly maid how dea—r's thy power! At once I love at once adore; With wonder are my

thoughts possess, While softest love inspires my breast, While softest love inspires my breast.

A musical score for a piece titled "The Bird Song". The score is written on two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has one flat (B-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

24

Yes, charming victor, I am thine,
Poor as it is, this heart of mine
Was never in another's pow'r,
Was never pierc'd by love before.
Was never, &c.

And thus I've bound myself to love
While bliss or misery can move.
While bliss, &c.

5.

But like some discontented shade,
That wanders where it's beauty's
laid,
Mournful I'd roam, with hollow
glare,
For ever exil'd from the fair.
For ever, &c.

3.

In thee I've treasur'd up my joy,
Thou canst give blifs, or blifs de-
stroy ;

4.
O should I ne'er possess thy charms,
Ne'er meet my comfort in thy
arms;
Were hopes of dear enjoyment
gone,
Still would I love, love thee alone.
Still would, &c.

The Syrens Song to ULYSSES. *Set by Mr. ARNE.*

Hither sweet Ulysses

haste, Manly beau—t, come and taste What the pow'rs of blifs un—fold, Joys too mighty

to be told, Joys too migh—ty to be told : Taste

ex—tacies they give, Dying raptures taste and live : Taste what ex—ta—cies they give, dy—ing

raptures taste and live, taste, taste, taste and live, Dy—ing rap—tures taste and

live.

2.

3.

3.

Lavish nature sheds her store,
Thrilling Joys, unfelt before,
Sweetly languishing desires,
Fierce delights and am'rous fires ;
Fierce delights, &c.
Sweetest, dost thou yet delay ?
Manly beauty come away.
Sweetest, &c.

Lift not when the froward chide,
Sons of pedantry and pride,
Snarlers, to whose feeble sense
April sunshine is offence :
April sunshine, &c.
Envious age alone decries
Pleasures which from love arise.
Envious age, &c.

Come, in pleasure's balmy bowl,
Slake the thirsting of thy soul,
'Till thy raptur'd pow'rs are faint ;
Joys too exquisite to paint :
Joys too exquisite, &c.
Sweetest, dost thou yet delay ?
Manly beauty come away.
Sweetest, &c.

The Highland Laddie. Set by Sigr. PASQUALI.

Andante.

The Lowland lads think

they are fine, But O they're vain & i—dly gaudy, How much unlike the manly looks, And

graceful mein of my Highland Laddie! O my bonny bonny Highland Laddie, My handsome charming

Highland Laddie, May heav'n's still guard and love reward The Lowland Lads and Highland

Laddie.

2.

3

4.

If I was free at will to chuse
To be y^e wealthiest lawland lady,
I'd take young Donald without
trews,
With bonnet blue, and belted
plaidy.
O my bonny, &c.

The bravest beau in borrows-town,
In a' his airs, with art made ready,
Compar'd to him, he's but a
clown;
He's finer far in's tartan plaidy.
O my bonny, &c.

O'er benty hill with him I'll run,
And leave my lawland kin and
dady;
Frae winter's cauld, & summer's fun,
He'll screen me with his highland
plaidy.
O my bonny, &c.

5.

6.

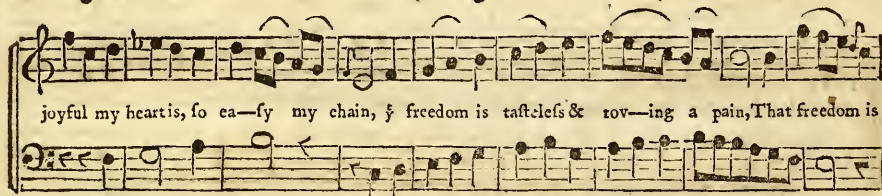
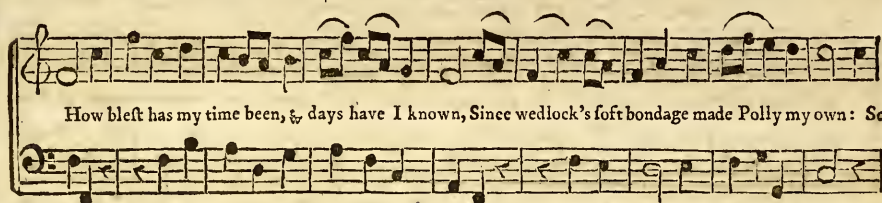
7.

A painted room, and filken bed,
May please a lawland laird and
lady;
But I can kiss, and be as glad
Behind a bush in's highland plaid-
dy.
O my bonny, &c.

Few compliments between us pass,
I ca' him my dear highland lad-
die,
And he ca's me his lawland lass,
Syne rows me in beneath his
plaidy.
O my bonny, &c.

Nae greater joy I'll e'er pretend,
Than that his love prove true &
steady,
Like mine to him, which ne'er shall
end,
While heaven preserves my high-
land laddie.
O my bonny, &c.

The Happy Pair. *Sung by Mr. LOWE.*



2.

Thro' walks grown with woodbines
as often we stray,
Around us our boys and girls frolick
and play;
How pleasing the sport is, the wan-
ton ones see,
And borrow their looks from my
Jeffy and me.
And borrow, &c.

In revels all day with the nymphs
on the green;
Tho' painful my absence, my doubts
she beguiles,
And meets me at night with com-
pliance and smiles.
And meets me, &c.

And gives to her mind what he
steals from her youth.
And gives to her, &c.

5.

3.

To try her sweet temper, oft-times
am I seen

What tho' on her cheeks the rose
loses its hue,
Her ease and good humour bloom
all the year thro';
Time, still as it flies, brings encrease
to her truth,

Ye shepherds so gay, who make
love to ensnare,
And cheat with false vows the too
credulous fair;
In search of true pleasures, how
vainly you roam!
To hold it for life, you must find it
at home.
To hold it for life, &c.

The Muses DELIGHT.

The Garland. Set by Mr. WEIDEMAN.

The pride of ev'ry grove I chose, The violet sweet & lil—ly fair; The dapp'l'd
pink & blushing rose, To deck my charming Clo—e's Hair:
At morn the nymph vouchsafed to place up—on her brow the various wreath; The
flowers less blooming than her face, The scent less fra—grant than her brea—
th, The scent less fragrant tha—n her breath.

2
The flowers she wore along the day,
And ev'ry nymph and shepherd
said,
That in her hair they look'd more
gay,
Than glowing in their native bed.
Undrest at ev'ning, when she found,
Their odours lost, their colour
past;
She chang'd her look, and on the
ground
Her garland and her eye she cast.
Her Garland, &c.

3
That eye dropt sense, distinct and
clear,
As any muse's tongue cou'd speak;

When from its lid, a pearly tear,
Ran trickling down her beauteous
cheek.
Dissembling what I knew too well,
My love, my life, said I, ex-
plain,
This change of humour, prishee tell
That falling tear—what does it
mean?

4
She sigh'd, she smil'd, and to the
flow'rs
Pointing, the lovely moralist
said,
See! friend, in some few fleeting
hours,
See, yonder, what a change is
made.

Ah me! the blooming pride of may,
And that of beauty are but one:
At morn both flourish bright and
gay,
Both fade at evening, pale, and
gone.

5
At dawn, poor Stella danc'd and
fung;
The am'rous youths around her
bow'd:
At night her fatal knell was rung;
I saw, and kiss'd her in her
shroud.
Such as she is, who dy'd to day:
Such I, alas! may be to morrow.
Go Damon, bid thy muse display
The justice of thy Chloë's sorrow.

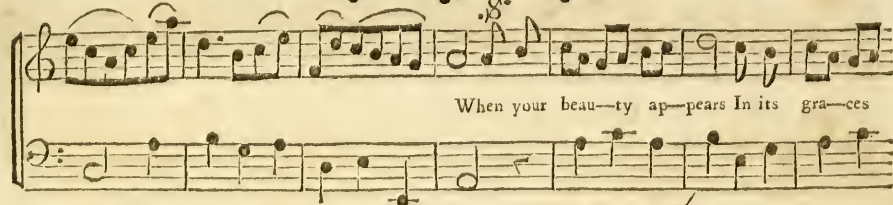
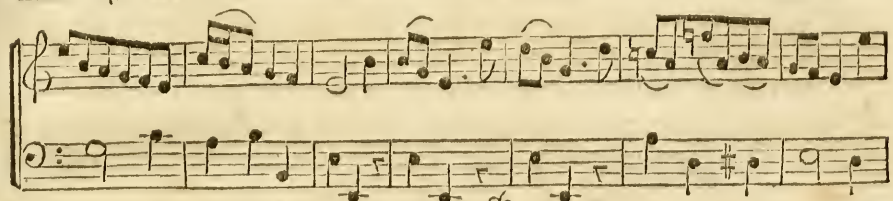
The Muses DELIGHT.

81

Set by Mr. ARNE. Sung by Mr. LOWE, at Vauxhall.



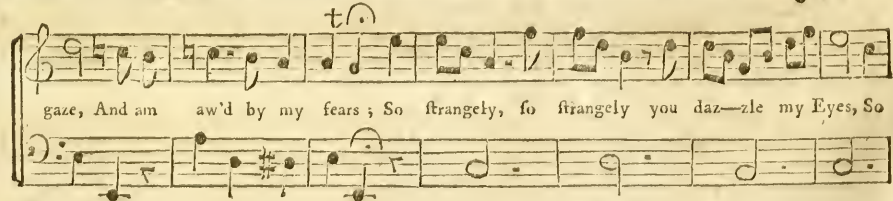
Andante.



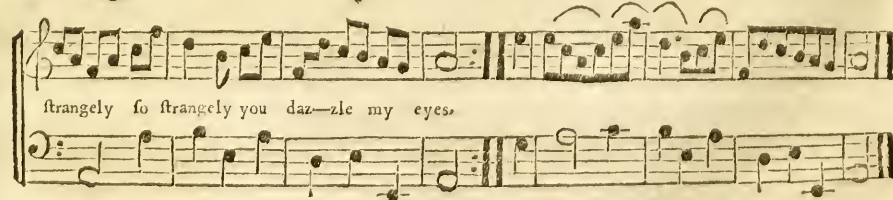
When your beau—ty ap—pears In its gra—ces



and airs, All bright as an angel just dropt from the skies: At, dist—ance I



gaze, And am aw'd by my fears; So strangely, so strangely you daz—le my Eyes, So



strangely so strangely you daz—le my eyes.

2.

But when, without art, your kind
thoughts you impart,
When your love runs in blushes
thro' every vein;
When it darts from your eyes, when
it pants in your heart,

Then I know you're a woman, a
woman again.

Then I know, &c.

3.

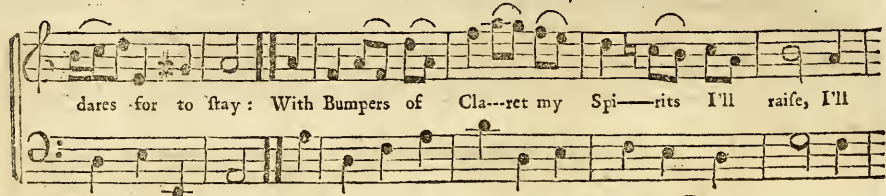
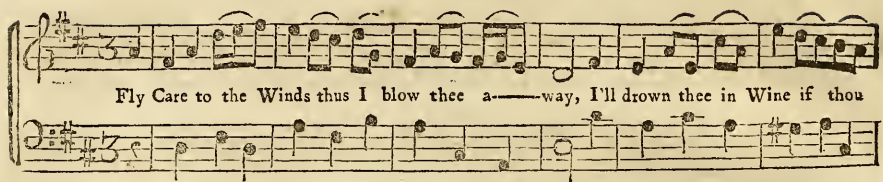
There's a passion and pride in our
sex, the replic'd,

And thus, might I gratify both,
I would do;

An angel appear to each lover be—
side,

But still be a woman, a woman to
you.

But still, &c.

The Careless Topper. Sung by Mr. LOWE.

2.

And makes the nymph kind who Two bottles of claret will make us
before was too wife. agree;

God Bacchus this moment adopts
me his son,

And, inspir'd, my breast glows with
transports unknown;

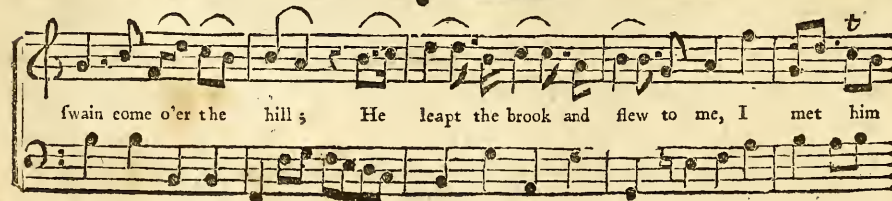
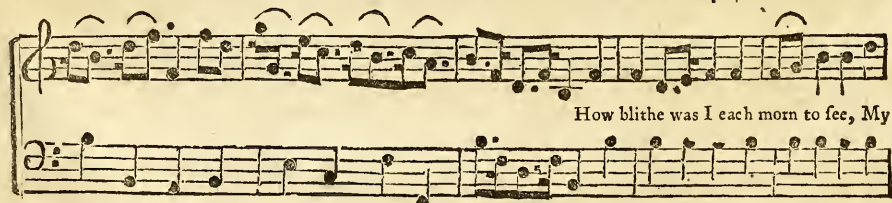
The sparkling liquor new vigour
supplies,

3.

Then dull sober mortals, be happy
as me;

Will open your eyes to see Phillis's
charms,

And, her coyness wash'd down,
she'll fly to your arms.

The Bonny BROOM. Set by Mr. ARNE.

with

with good will. I ne—ver wanted ewe nor lamb, While his flocks near me

lay ; He ga—ther'd in my sheep at night, And chear'd me all the

day. O ſ broom, ſ bonny bonny broom, Where loft was my re—pose ; I

wish I was with my dear swain, With his pipe and my ewes.

2.

He tun'd his pipe and reed sac
sweet,
The birds stood list'ning by ;
The fleecy sheep stood still, and
gaz'd,
Charm'd with his melody.
While thus we spent our time by
turns,
Betwixt our flocks and play ;
I envy'd not the fairest dame,

Tho' e'er so rich and gay.
*O the broom, the bonny bonny broom,
Where loft was my repose ;
I wish I was with my dear swain,
With his pipe and my ewes.*

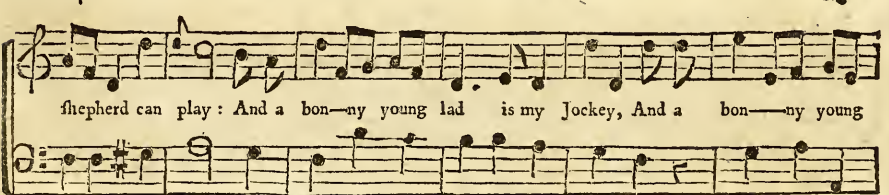
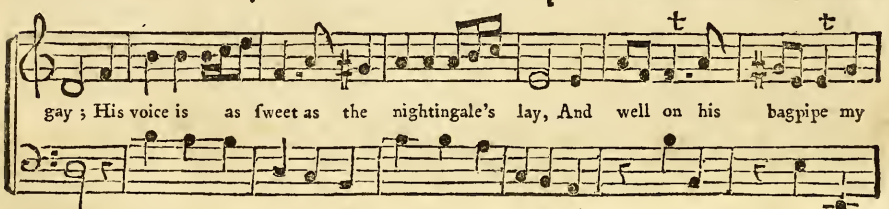
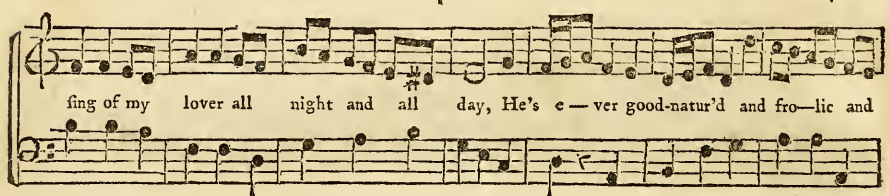
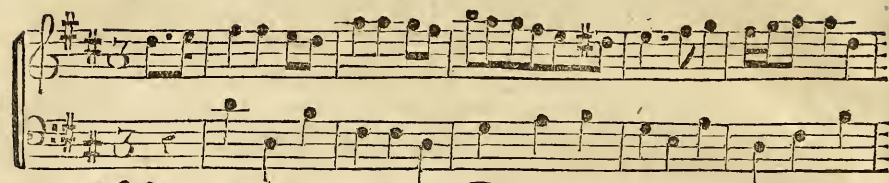
3

He did oblige me ev'ry hour ;
Could I but faithful be ?
He stole my heart, could I re-
fuse

Whate'er he ask'd of me ?
Hard fate, that I must banish'd
be,
Gang heavily and mourn,
Because I lov'd the kindest swain
That ever yet was born.
*O the broom, the bonny bonny broom,
Where loft was my repose ;
I wish I was with my dear swain,
With his pipe and my ewes.*

The Muses DELIGHT.

JOCKEY. *Sung by Miss STEVENSON, at Vauxhall-Gardens.*



<p>2</p> <p>He says that he loves me I'm witty and fair, And praises my eyes, my lips and my hair, Rose violet nor lilly with me can compare, If this be to flatter, 'tis pretty I fwear; And a bonny, &c.</p>	<p>3</p> <p>He kneel'd at my feet and with many a sigh, He cry'd O! my dear will you never comply, If you mean to destroy me, why do it I'll die, I trembled all over & answer'd not I. And a bonny, &c.</p>	<p>4</p> <p>Around the tall may-pole he dances so neat, And sonnets of love the dear boy can repeat, He's constant, he's valiant, he's wife and discreet, His looks are so kind and his kisses so sweet; And a bonny, &c.</p>
--	--	---

5

At eve when the Sun seeks repose
in the west,
And may's tuneful choirists all skim
to their nest,
When I meet on the green, the
dear boy I love best

My heart is just ready to burst from
my breast ;
Such a bonny, &c.

6

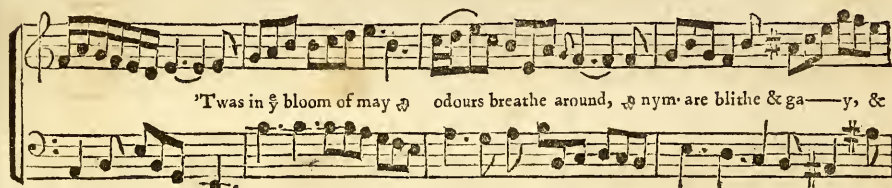
But see how the meadows are moi-
sten'd with dew,

Come, come my dear shepherd I
wait but for you,
We live for each other, both con-
stant and true,
And taste the soft raptures no mo-
narch e'er knew.
And a bonny, &c.

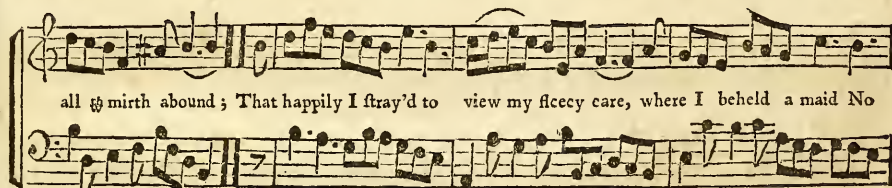
The Nut-brown Maid. Set by Mr. HOWARD.



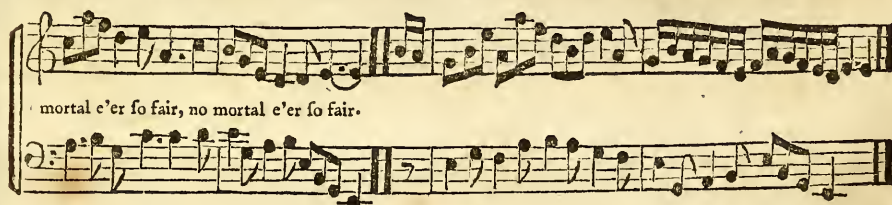
Allegro, ma non troppo.



'Twas in the bloom of May, odours breathe around, a nymph are blithe & gay, &c



all mirth abound; That happily I stray'd to view my fleecy care, where I beheld a maid No



mortal e'er so fair, no mortal e'er so fair.

2

A shepherd's daughter she,
Who from a neighb'ring town,
My rival flocks to see
Had now forsook her own;
She wore upon her head
A bonnet made of straw,
Which such a face did shade
As Phœbus never saw.
As Phœbus, &c.

3

Her locks of nut-brown hue
A round-eared coif conceal'd,

Which to my pleasing view
A sporting breeze reveal'd.
Beneath her slender waist
A scrip embroider'd hung;
The lute her fingers grac'd,
Accompanied with a song.
Accompanied, &c.

4

So soft, yet sweet a note,
Cuzzoni might regale,
Or Philomela's throat,
That warbles thro' the vale.
Charm'd with her tuneful strain,
The swains admiring gaze,

And herds upon the plain
A while forget to graze.
Awile, &c.

5

Pleas'd with her charming song,
Her winning shape and air,
Into her arms I sprung,
And caught the yielding fair:
The yielding fair obey'd
The sacred laws of love;
That pow'r which ev'ry maid
Must late or early prove.
Must late, &c.

JENNY of the Green. *Sung by Mr. LOWE.*

Alligro assai.

While o—thers strip the new-fall'n snow, And steal its
fra—grance from the rose, To deck their fancy's queen; Fain
would I sing but words are faint, All music's pow'r too weak to paint My Jenny of the
Green, My Jenny of the Green.

2.

Beneath this elm, beside this stream,
How oft I've tun'd the favourite
theme,
And told my tale unseen;
While, faithful in the lover's cause,
The winds would murmur soft ap-
plause
To Jenny of the Green.
To Jenny, &c.

3.

With joy my soul reviews the day,
When deckt in all the pride of May
She hail'd the sylvan scene;
Then ev'ry nymph that hop'd to
please,

First strove to catch the grace and
eafe
Of Jenny of the Green.
Of Jenny, &c.

4.

Then deaf to ev'ry rival's sigh,
On me she cast her partial eye,
Nor scorn'd my humble mein;
The fragrant myrtle wreath I wear,
That day adorn'd the lovely hair
Of Jenny of the Green.
Of Jenny, &c.

5.

Thro' all the fairy land of love,

I'll seek my pretty wand'ring dove
The pride of gay fifteen;
Tho' now she treads some distant
plain,
Tho' far apart I'll meet again
My Jenny of the Green.
My Jenny, &c.

6.

(night
But thou, old Time, 'til that blest
That glads my eyes with that dear
sight,
Melt down the hours between;
And when we meet the loss repay,
On loit'ring wing prolong my stay
With Jenny of the Green.
With Jenny, &c.

Female

The Muses DELIGHT.

87

Female Fortitude. Set by Mr. RUSSEL.

Young Daphne brightest creature

That e'er did heart en—snare, Was blest with all that nature Could

la—vish on the fa—ir, Could lavish on the fair: For her each youth did

languish, And told their am'—rous smart; What tho' she mock'd their anguish, Yet Strephon

won her heart, Yet Stre—phon won her heart.

2.

The stripling swore for ever
He'd true and constant prove;
He was a youth so clever
That she repaid his love:
That she repaid, &c.
But Dearth, their joys resenting,
Of Strephon made a prize,
Oh! powers unrelenting
To close the shepherd's eyes.
To close, &c.

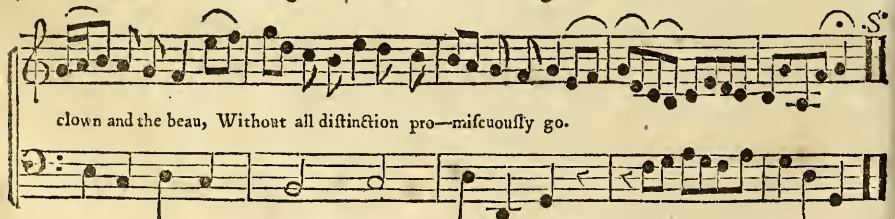
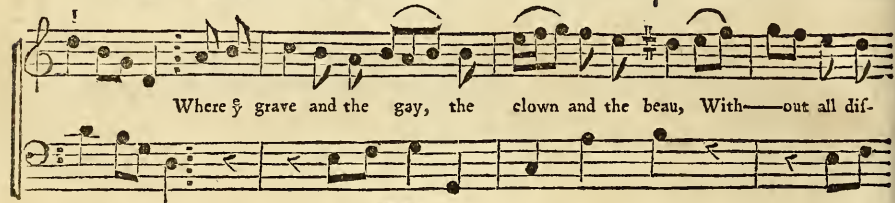
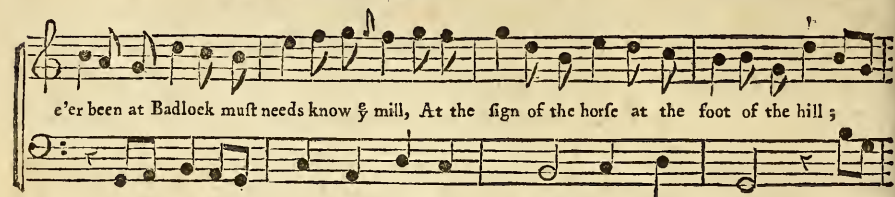
3.

Now sobbing, pining, crying,
The beauteous widow ran;
And vow'd, in endless sighing
To weep her constant man.
To weep, &c.
But Corydon, the rover
To court her did prepare,
And thought another lover
Might not dispense the fair.
Might not, &c.

4.

With boldness he advances,
The fair his love denies,
Till irresistible glances
Shot flashing from his eyes;
Shot flashing, &c.
With oaths and vows assailing
He wipes each tear-swoln cheek;
Untill his love prevailing,
He weds her in a week.
He weds her, &c.

The Lads of the Mill. Set by Mr. FESTING. Sung by Mr. BEARD.



- | | | |
|--|--|--|
| 2. | For Venus, tho' fair, has the look
of a rake ;
While nothing but virtue and mo-
defty fill | Had sav'd him the trouble of rob-
bing the skies.
Had Polly been with him, &c. |
| This man of the Mill has a daugh-
ter so fair,
With so pleasing a shape, and so
winning an air,
That once on the ever-green bank
as the flood
I'd swore she was Venus just sprung
from the flood.
That once on the ever-green, &c. | The more beautiful looks of the
Lads of the Mill.
While nothing, &c. | 5. |
| 3. | Prometheus stole fire, as the poets
all say,
To enliven that mass which he mo-
dell'd of clay ;
Had Polly been with him the beams
of her eyes | Since first I beheld this dear Lads
of the Mill,
I can ne'er be at quiet, but do
what I will,
All the day and all night I sigh and
think still .
I shall die if I have not this Lads
of the Mill.
All the day, &c. |
| But looking again I perceiv'd my
mistake, | | |

The NONPAREIL. Set by Dr. BOYCE.

Tho' Cloe

out of fashion, can blush and be sin—cere, I'd toast her in a bumper if

all the belles were here: What tho' no diamonds sparkle a—bout her neck or waste, With

ev'ry shining vir—tue the love—ly maid is gra—

—c'd, With ev'ry shi—ning vir—tue the lovely maid is grac'd.

2.

In modest, plain apparel,
No patches, paint or airs,
In debt alone to nature,
An angel she appears:
From gay coquets high finish'd
My Cloe takes no rules,

Nor envies them their conquests,
The hearts of all the fools.
Nor envies them, &c.

3.

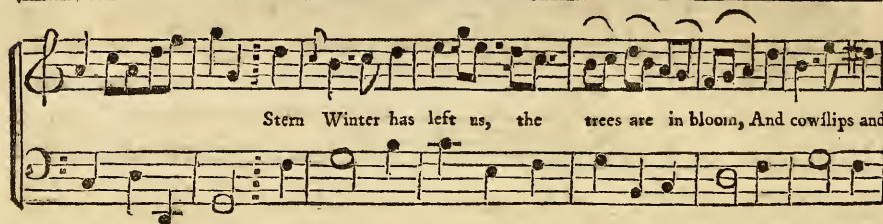
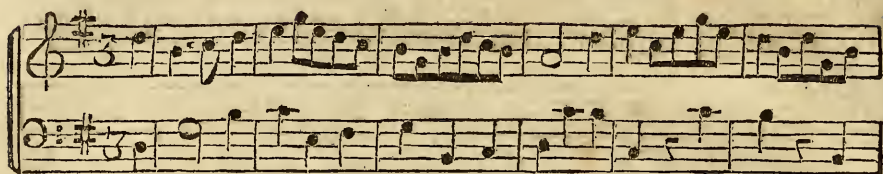
Who wins her must have merit,
Such merit as her own;

The Graces all possessing,
Yet knows not she has one:
Then grant me, gracious heav'n,
The gifts you most approve,
And Cloe, charming Cloe!
Will bless me with her love.
And Cloe, &c.

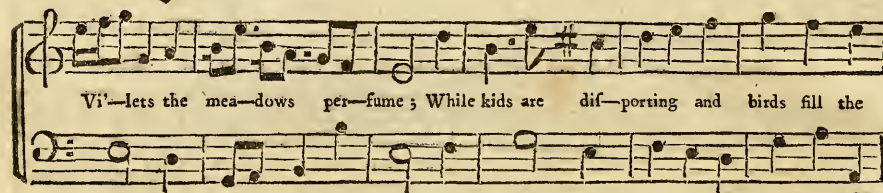
M

JOCKEY

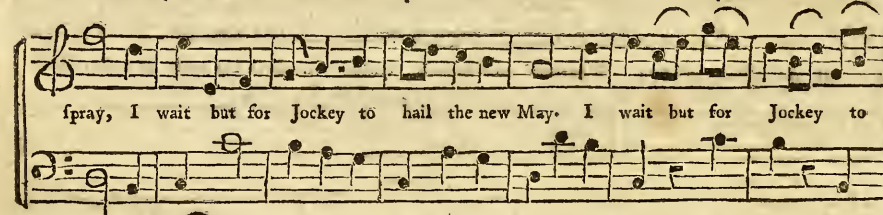
JOCKEY and JENNY. *A Dialogue sung by Mr. LOWE and Miss FALKNER.*



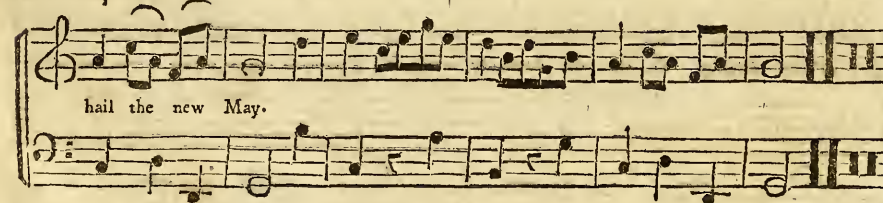
Stern Winter has left us, the trees are in bloom, And cowslips and



Vi'-lets the mea-dows per-fume ; While kids are dis-porting and birds fill the



spray, I wait but for Jockey to hail the new May. I wait but for Jockey to



hail the new May.

2

3

4

JOCKEY. Among the young lil-
lies, my Jenny, I've stray'd,
Pinks, dazies, and woodbines I bring
to my maid ;
Here's thyme sweetly smelling, and
lavender gay,
A posy to form for my queen of the
May.
A posy to form, &c.

JENNY. Ah ! Jockey, I fear you
intend to beguile ;
When seated with Molly last night
on a stile,
You swore that you'd love her for
ever and aye,
Forgetting poor Jenny, your queen
of the May.
Forgetting poor Jenny, &c.

JOCKEY. Young Willy is hand-
some in shepherd's green drefs,
He gave you those ribbands that
hang at your breast,
Besides three sweet kisses upon the
new hay,
Was that done like Jenny, my
queen of the May ?
Was that done like Jenny, &c.

JENNY

<p>5 JENNY. This garland of roses no longer I prize, Since Jockey falsehearted, his passion denies; Ye flowers to blooming, this instant decay, For Jenny's no longer the queen of the May. <i>For Jenny's no longer, &c.</i></p>	<p>Your name is for ever the theme of my song; From the dews of pale eve to the dawning of day, I sing but of Jenny, my queen of the May. <i>I sing but of Jenny, &c.</i></p>	<p>That Jenny alone you've crown'd queen of the May. <i>That Jenny alone, &c.</i></p>
<p>6. JOCKEY. Believe me dear maiden, your lover you wrong,</p>	<p>7. JENNY. Again balmy comfort with transport I view, My fears are all vanish'd, since Jockey is true; Then to our blith shepherds the news I'll convey,</p>	<p>8. JOCKEY. Of ev'ry degree, ye young lovers, draw near, Avoid all suspicion, whate'er may appear; Believe not your eyes, if your peace they'd betray, Then come, my dear Jenny, and hail the new May. <i>Then come, my dear, &c.</i></p>

The Shepherd's Invitation. *Set by Mr. LAMPE.*

Andantino.

The new-flown birds, the shepherds sing, and welcome in the may; Come Pasto—rella

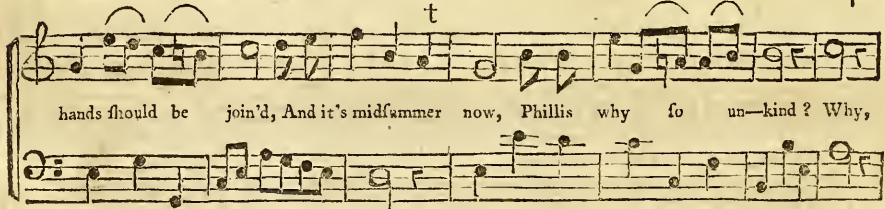
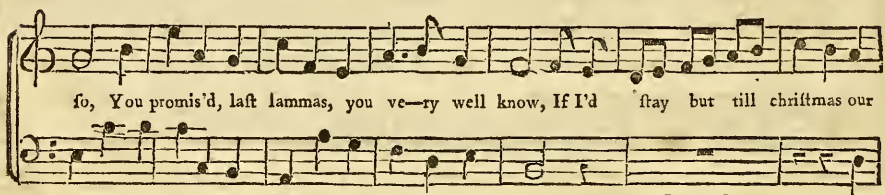
now the spring makes ev'—ry landscape gay: Wide spreading trees their lea—fy shade o'er

half the plain extend, Or in reflecting fountains play'd & quiv'ring branches be — — nd, their

quiv'ring branches bend. Or in reflect—ing fountains play'd, their quiv'ring branches bend.

<p>2. Come taste the season in it's prime, And blefs the rising year; Oh! how my soul grows sick of time, Till thou, my love, appear: Then shall I pass the gladfome day Warm in thy beauty's shine,</p>	<p>When thy dear flock shall sport and play, And intermix with mine. <i>And intermix, &c.</i></p>	<p>For thee a fiftling lambkin fair I keep within the fold: If milk-white doves acceptance meet, Or tender lambkin please, My spotless heart without deceit Be offer'd up with these. <i>Be offer'd, &c.</i></p>
<p>3. For thee, of doves a milk-white pair In silken bands I hold;</p>		

DAMON and PHILLIS. A Dialogue. Set by Mr. ARNE.



2.

PHILLIS. True Damon, I promis'd,
I know it—what then ?
My mind has since alter'd—how
faithless are men !
You vow'd to be constant, and yet
t'other day
Who swore that young Lucy was
sweet as the May !
Sweet, sweet, was sweet as the
May !

3.

DAMON. When Phillis grew coy,
when she left me forlorn,
And was sighing to Collin beneath
the green thorn ;
Mad, jealous and fretting, pray who
was to blame,
If with Lucy I strove to make
Phillis the same ?
Strove, strove to make Phillis
the same.

4.

PHILLIS. Like the bee that goes
roving to rifle the spring,
You pip'd to each damsel, to me
you would sing ;
I lik'd the sweet lay, for I thought
it sincere,
But why does Pastora so oft drop
the tear ?
Why, why, why so oft drop the
tear ?

DAMON

5.

DAMON. From my heart let me
tell thee, I proudly assay'd
To conquer each beautiful, insolent
maid ;
The garlands they wreath'd at thy
feet are resign'd,

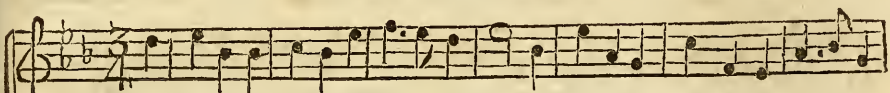
This, this was my pride ; then is
Phillis unkind ?
Then, then, then is Phillis un-
kind ?

6.

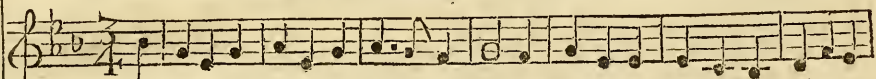
PHILLIS. How frail the disguise a
fond lover would try !

How weak the thin snare that the
soul would belie !
Hence, hence with suspicion away
from the grove,
And prove at the church that truth
waits upon love.
Prove, prove that truth waits up-
on love.

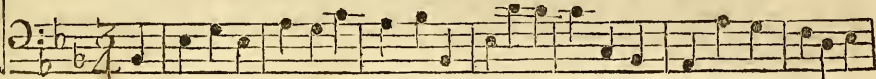
The DUETTO.



Hence, hence with sus-picion, a-way from the grove, And prove at the church that truth waits upon



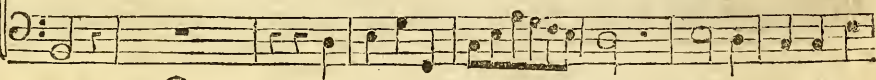
Hence, hence with sus-picion a-way from the grove, And prove at the church the truth waits upon



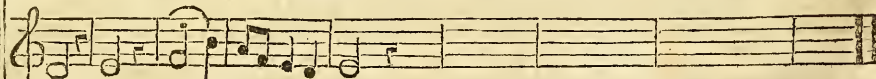
love, Hence hence with sus-picion away from the grove, And prove at the church truth waits up-on



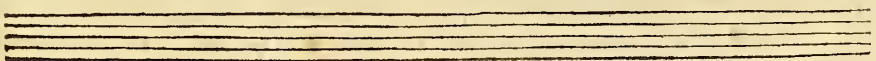
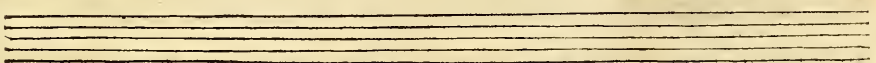
love. Hence hence with sus-picion a-way from the grove, And prove at the church truth waits up-on



love. Prove, prove truth waits upon love.



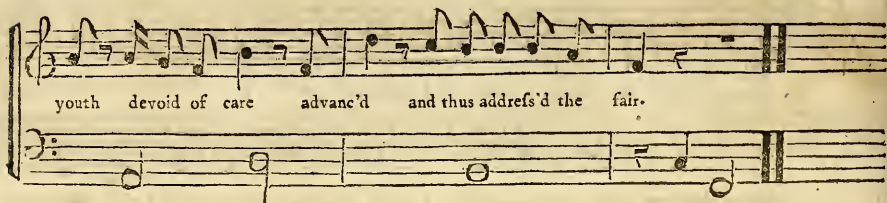
love. Prove, prove truth waits upon love.



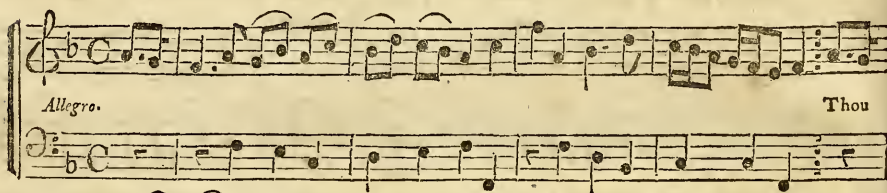
The Sequel to, Who'll buy a Heart. Set by Mr. STANLEY.



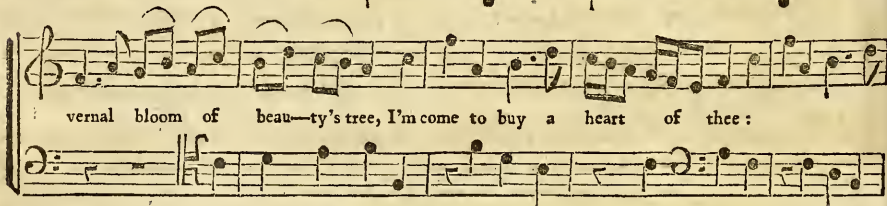
Recit. As in a pensive mood Myrtilla sat resolving on \hat{y} will of fate, A sprightly



youth devoid of care advanc'd and thus address'd the fair.



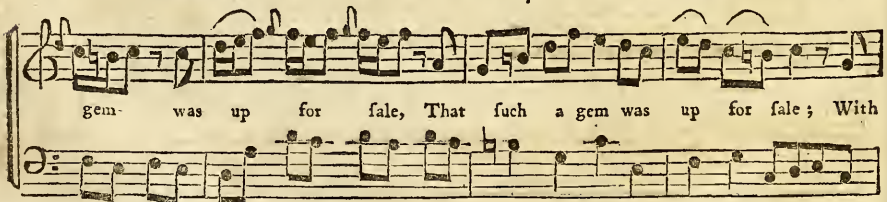
Allegro. Thou



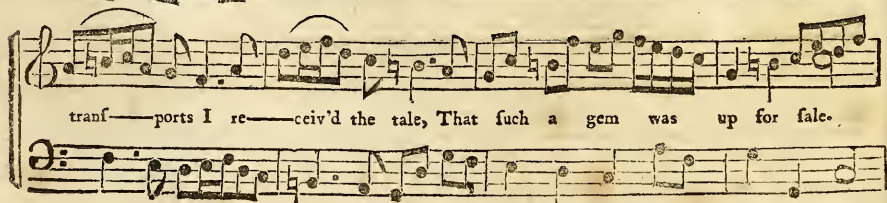
vernal bloom of beau—ty's tree, I'm come to buy a heart of thee:



With transf—ports I re—ceiv'd the tale, That such a



gem— was up for sale, That such a gem was up for sale; With



transf—ports I re—ceiv'd the tale, That such a gem was up for sale.

Could I command the star-ry train, For

thee I'd give it back again; And if I could, to make thee mine, The

u-ni-verfe should all be thine, The u-ni-verfe should

all be thine: And if I could, to make thee mine, The u-ni-verfe should

^tall be thine.

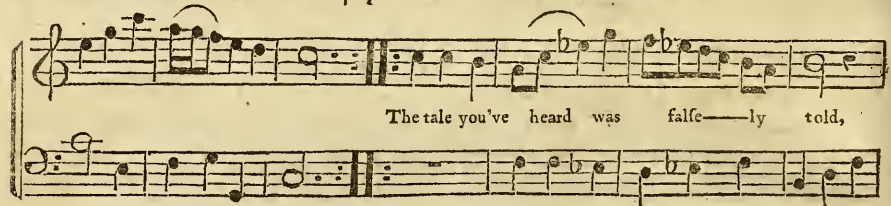
Volti.



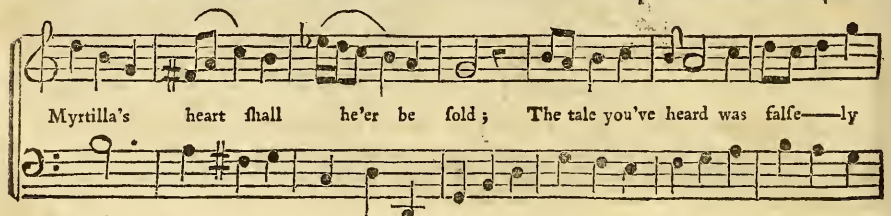
Go hence the maid with soft—ness cries, Me—rit the best de—



serves the prize, Merit the best de serves the prize:



The tale you've heard was false—ly told,



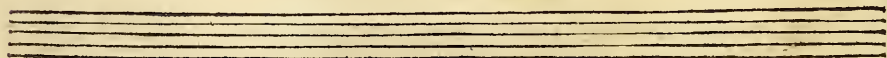
Myrtilla's heart shall he'er be fold; The tale you've heard was false—ly



told, Myrtilla's heart shall ne'er be fold, Myrtilla's



heart shall ne'er be fold.



The Muses DELIGHT.

97

Set by Mr. WORGAN. Sung by Miss BURCHEL.

Young Cel—lin was the bon—nieft fwain That

e—ver pip'd up—on the plain, Or danc'd up—on the lee : The

wan—ton kid, in game—some bound, That fro—licks o'er the tur—fy

ground, Was not fo blithe as he.

2. 3. 4.

Beneath the oak in yonder dale,
You'd think you heard the nightin-
gale,
Whene'er he rais'd his voice ;
But ah ! the youth was all deceit,
His vows, his oaths, were all a
cheat,
And choice succeeded choice.

The maidens sung in willow groves
Of Collin's false and perjur'd loves.
Here Jenny told her woes :
And Moggy's tears increas'd the
brook,
Whose cheeks like dying lillies look
That once out-blush'd the rose.

Unhappy fair ! my words believe,
So shall no fwain your hopes de-
ceive,
And leave you to despair ;
E'er he disclose his fickle mind,
Change first yourselves, for ah !
you'll find
False Collins ev'ry where.

DIONE.

DIONE. A Pastoral. Set by Mr. ARNE.

Andante Largo.

Up—on a summer's ev'ning clear, Di—

o-ne hapless maid, All wan th love and pining care, Saught out a secret shade: How wretched ah! &

chang'd am I, unhap—py maid said she, No scene is pleasing to my view, No

flow'r is sweet to me, No flow'r is sweet to me.

2.

3.

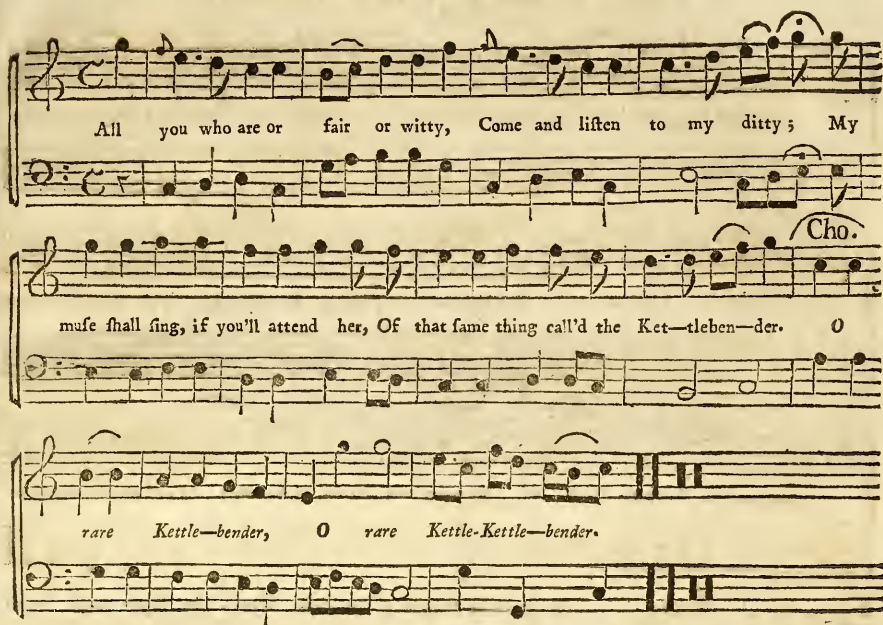
4.

So many vows could Collin make
To me, ah! faithless swain;
And yet those plighted vows now
break,
And leave me to complain!
Why did I rashly seek his arms,
And, fond, his tale believe?
Alas! I yielded all my charms,
Nor thought he could deceive.
Nor thought, &c.

Yet why of roses such a store,
And lillies in my face,
Since Lucy now can please you
more,
And claims your fond embrace!
My brightest charms I'd willing
give,
Resign my rosy hue;
Content with Lucy's charms I'd
live
A rural maid for you.
A rural, &c.

But Collin's deaf while I upbraid,
Nor heeds, tho' I complain;
Thinks not that I'm the injur'd
maid,
And he the faithless swain:
Yet know, false man, Dione's
shade,
To fright you shall appear
And when you climb the marriage-
bed
Dione will be there.
Dione, &c.

The KETTLEBENDER.



All you who are or fair or witty, Come and listen to my ditty; My
 muse shall sing, if you'll attend her, Of that same thing call'd the Ket-tleben-der. O
 rare Kettle-bender, O rare Kettle-Kettle-bender.

2.

The ladies take it all their heads in
 That it's the universal med'cine
 For old or young or weak or ten-
 der,
 All find ease by the Kettlebender.
O rare Kettlebender, &c.

3.

Nay some, who matters fain wou'd
 glose over,
 Say 'tis the stone of great philoso-
 pher;
 For hardest hearts it soft will ren-
 der,
 Transmuted by the Kettlebender.
O rare Kettlebender, &c.

4.

Pray what d'ye think made Portf-
 mouth's dutchess,
 Who, or fame lies, a nonsuch was,

Stick so close to the Faith's De-
 fender?

What, but the love for his Kettle-
 bender.

O rare Kettlebender, &c.

5.

I'm sure if you have learn'd but
 any way,
 You must have read of madam Da-
 nac,
 That bolts nor bars cou'd e'er de-
 fend her,
 Or keep her safe from the Kettle-
 bender.

O rare Kettlebender, &c.

6.

Europa's case you've heard, I'm fa-
 tisfy'd,

How, fearless, on the bull she sat
 astride;

Nor waves, nor rocks, her flight

could hinder,

She stuck so close to the Kettle-
 bender.

O rare Kettlebender, &c.

7.

It went so hard too with poor Le-
 da,

Who was afraid to die a maid-a,
 That to a swan she did surrender,
 Rather than want a Kettlebender.

O rare Kettlebender, &c.

8.

I must name Proserpine to you too,
 Who ravish'd was, they say, by
 Pluto;

Was she so?—the devil mend her,
 She went to hell for the Kettle-
 bender.

O rare Kettlebender, &c.

The Muses DELIGHT.

Love's Bacchanal. Set by Mr. VINCENT.

Strephon why that clou—dy forehead, Why so vain—ly, crost those arms? Silly fwain that

aspect horrid Rather frigh—tens her than charms: rouse & dull & droop—ing spirit, throw away thy

myrtle wreath; Bumpers large of ge—n'rous claret, Makes thee love and raptures breathe.

Sacrifice this juice prolific
To each letter of her name;
Gods they deem'd it a specific,
Why not mortals do the same?

See the high-charg'd goblet smi—
ling,
Bids thee Strephon drink and
prove,
Wine's the liquor most beguil—
ing,
Wine's the weapon conquers
love.

The Amorous Protector. Set by Mr. BRODERIP.

Of ev'—ry sweet that glads the spring, A

tri—bute to thy charms I'll bring; I'll i—mi—tate the

bu—sic bee, To make a garland crown for thee, To make a
gar—land crown for thee. When from the
plains we're chac'd a—way, By the fierce god that rules the day;
I'll lead thee to the shades and
streams, To shield thee from his scorch—ing beams. To shield thee from his
scorch—ing beams.

And when to rest her eyes in—
cline,
And light nor they no longer
shine;
The fairest fleece of ev'ry sheep
My love shall press in peaceful

sleep.
My love, &c.
From all the ills that night in—
vade
I'll guard the dear, the beautiful
maid;

My tender, faithful care shall
prove
None watch so well as those that
love.
None watch, &c.



The Muses DELIGHT.

The Lover and the Friend. Sung by Mr. LOWE.

Andante Affettuoso.

O thou for whom my lyre I string, Of

whom I think and speak and sing; Thou constant object of my joys, Whose sweetness ev'ry wish em-

ploy, Whose sweetness ev'ry wish employs. Thou dearest

of thy sex attend, And hear the lov—er and the friend, And hear the lov—er and the

friend. Thou dearest of thy sex at—tend, And hear the lov—er and the friend.

2

Not distant is the cruel day,
That tears me from my self away ;
Then frown not, fair one, if I try
To steal the moisture from your eye,
And from your heart a sigh to send,
To mourn the lover and the friend.
To mourn, &c.

3

Whole years I strove against the
flame,
And suffer'd ills without a name ;
Yet still the painful secret kept,
And to myself in silence wept ;
'Till grown unable to contend,
I own'd the lover and the friend.
I own'd, &c.

4

I saw you still, your gen'rous heart
In all my sorrows bore a part ;
Yet while your eyes $\&$ pity glow'd,
No words of hope your tongue be-
stow'd ;
But mildly bid me cease to blend,
The name of lover and the friend.
The name, &c.

5

Curse on all wealth that can destroy
My utmost hope of earthly joy ;
Thy gifts, Oh fortune ! I resign,
Let her and poverty be mine :
And ev'ry year that life shall lend
Shall bless the lover and the friend.
Shall bless, &c.

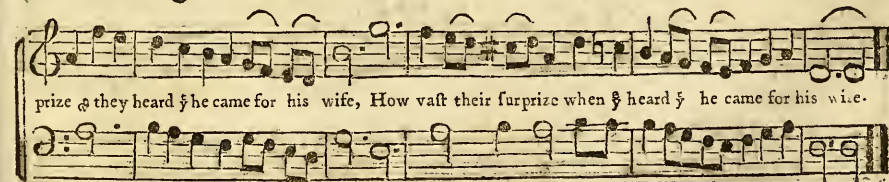
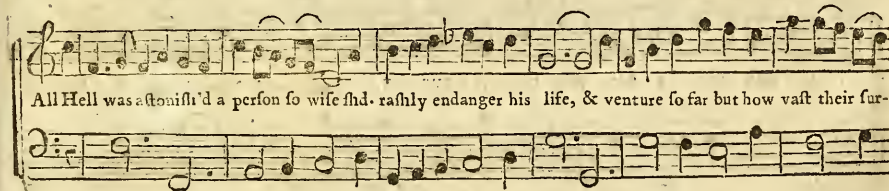
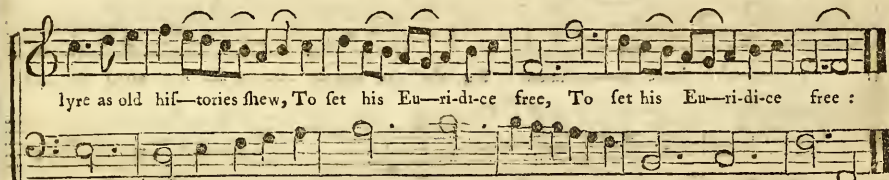
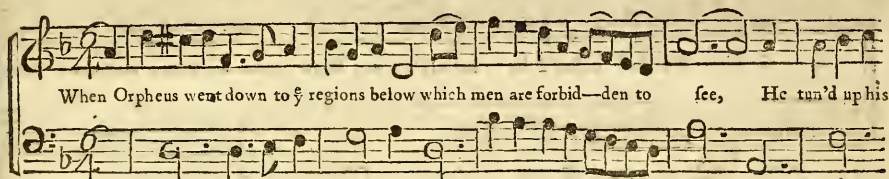
6

In vain alas ! in vain I strive,
To keep a dying hope alive ;
A last sad remedy remains,
'Tis Absence $\&$ must cure my pains,
Thy image from my bosom rend,
And force the lover from the friend.
And force, &c.

7

Vain thought ! tho' seas between us
roll,
Thy love is rooted in my soul ;
The vital blood that warms my heart
With thy idea must depart ;
And Death's decisive stroke must end
At once the lover and the friend.
At once, &c.

ORPHEUS and EURIDICE. Set by Dr. BOYCE.



To find out a punishment due to
the fault,
Old Pluto had puzzl'd his brain ;
But hell had not torments sufficient
he thought,
So he gave him his wife back a-

gain.
He gave him, &c.
But pity succeeding soon vanquish'd
his heart,
And pleas'd with his playing so
well,

He took her again, in reward of
his art ;
Such power had music in hell.
Such power, &c.

The Muses DELIGHT.

The Wanderer fix'd. Set by Mr. ARNE.

My youthful heart an

ca—sy prize, Was first enslav'd by Sal—ly's eyes; With ev—ry glance enchanted, With

e—v'ry glance en—chanted: But, tho' the rapture thrill'd my soul, With aukward

air each kiss I stole, Nor knew the bliss I want—ed, Nor knew the bliss I

wanted.

To study then I flew for aid,
But there, too soon, soft thoughts
invade,
And taint my inclinations;
Why did ye, gods, such warmth
impart?
Why form my unresisting heart
A slave to all the passions
A slave, &c.

Doom'd still a dupe to giddy love,
False Sukey's charms I needs must
prove,
And rush'd to my undoing;
For O too soon the gentle flame
A wild destructive fire became,
And hurried me to ruin.
And hurried, &c.

Then short and tall and brown and
fair,
By turns my am'rous moments share
Unfix'd as April weather;
Nor would my heart submit t' en-
treat
A single nymph, but proudly beat
For all the sex together.
For all, &c.

5.
At length I Jenny chanc'd to see,
Like gentle nature fair and free,

And was again unhearted ;
To her the little flutt'ring flew,
And grafted to her bosom grew,

Nor can from thence be parted.
Nor can, &c.

SUSANNAH. Set by Mr. HANDEL.

Sung by Mr. BRETT, at Ranelagh Gardens, at LIVERPOOL.

Andante. Ask

if yon damask rose is sweet & scents the am-bient Air, Then ask each shepherd & you meet if

dear Su-san-nah's fair ; if dear dear Su-san-nah's fair, if dear Su-san-nah's fair : Ask

if yon damask rose is sweet & scents the am-bient Air ; Then ask each Shepherd & you meet if

dear Sufannah's fair, if dear Sufannah's fair.

2.
Say, will the vulture leave his
prey,
And warble thro' the grove ?
Bid wanton linnets quit the spray,
Then doubt thy shepherd's love.
Then doubt doubt thy shepherd's

love,
Then doubt thy shepherd's love.
Say will the vulture, &c.

3.
The spoils of war let heroes
share,

Let pride in splendor shine ;
Ye bards unenvy'd lawrels wear,
Be fair Sufannah mine,
Be fair, fair Sufannah mine,
Be fair Sufannah mine.
The spoils of war, &c.

COLLIN'S Description of Vauxhall. Set by Mr. GLADWIN.

O! Mary soft in feature, I've been at dear vauxhall, No pa---ra---dise is
 sweeter, Not that they E-den call: At night such new va---ga-ries, Such
 gay such harmless sport; All look'd like giant fai---ries, And this their monarch's court

2.

4.

6.

Methought, when first I enter'd,
 Such splendor round me shone,
 Into a world I ventur'd
 Where rose another sun:
 Whilst music, never cloying,
 As sky-larks sweet I hear;
 The sounds I'm still enjoying,
 They'll always soothe my ear.

3.

As still amaz'd I'm straying
 O'er this enchanted grove,
 I spy a harper § playing
 All in his proud alcove:
 I doff my hat, desiring
 He'd play up Buxom Joan;
 But what was I admiring?
 Odzooks! a man of stone.

5.

Thus whilst mid joys abounding,
 As grasshoppers they're gay,
 At distance crouds surrounding
 The lady of the May,
 The man i'th' moon tweer'd slyly,
 Soft twinkling thro' the trees,
 As tho' 'twould please him highly
 To taste delights like these.

Here paintings sweetly glowing,
 Where'er your glances fall;
 Here colours, life bestowing,
 Bedeck this Greenwood-hall:
 The king there dubs a farmer,*
 There John his doxy loves;†
 But my delight's the charmer
 Who steals a pair of gloves.*

But now the tables spreading
 They all fall to with glee;
 Not e'en at 'squire's fine wedding
 Such dainties did I see:
 I long'd (poor starv'ling rover)
 But none heed country elves,
 Those folk with lace daws'd over
 Love only dear themselves.

* Alluding to three pictures in the pavillions; the king and miller, the sailors in a rippling-house, and the girl stealing a kiss from a sleepy gentleman. § Mr. Handel's statue. † Her Royal Highness the Princess of Wales sitting under her splendid pavillion.

The Wish. Set by Mr. HOWARD.

t t

Am—bition ne—ver me seduc'd To soar on for—tune's painted wing,

Far humbler mo—tives strong induc'd To haunt un—

vex'd the mu—ses spring, To haunt un—vex'd the muses spring.

Some cot I wish for where sweet peace Mild o'er $\frac{2}{3}$ soul her influence sheds,

Where pleasures flow with fond encrease, And sport at ease on ro—sy beds. And

sport at ease on rosy beds.

Where sylvan scenes the fancy
raise,
Exalt the soul, improve the
lay;
Where fanning Zephyrs soothe the
blaze

Of summer's fiercely-darting ray.
Of summer's, &c,
The dimpl'd stream, the winding
shade,
The lawn in charming verdure
drest;

Th' aspiring hill, the tufted glade,
Soft themes shall pleasing
thoughts suggest.
Soft themes, &c.

The Muses DELIGHT.

Philosophy no Remedy for Love. *Sung by Mr. LOWE.*

Long had I borne of
love the pain, And long in silence drag'd & chain; With re—so—lution ne'er to tell the
love I bore to I—fa-bel, The love I bore to Ifa--bel.

2.

3.

4.

The fire she kindled in my breast, Dear Isabel, thou much-lov'd maid, To ease me, of the thrilling smart,
Philosophy would have suppress'd; Bring to a bleeding heart thine aid; To wrench the dagger from my heart,
But in that breast love took it's stand, Thou hast the fountain, thou the pow'r And to apply a hand divine,
Triumphant, with a burning brand. To quench a flame & would devour. O goddesses of my foul! is thine.
Triumphant, &c. To quench, &c. O goddesses, &c.

The Dying Swan. *Set by Dr. GREENE.*

'Twas on a River's ver—dant side, Just at the close of Day:
A dy—ing Swan with Mu—sic tried To chase her Cares a—way.

And

2.
And tho' she ne'er had stretch'd
her throat,
Nor tun'd her voice before;
Death, ravish'd with so sweet a
note,
Awhile the stroke forbore.

Where Phebus us'd to dart his
beams,
And blest both me and you.

See yonder setting sun
Attends while I my last rehearse,
And then I must be gone.

3.
Farewel she cry'd you silver streams,
Ye purling streams adieu,

4.
Farewel the tender whistling reeds,
Soft scenes of happy love;
Farewel ye bright ennamell'd meads
Where I was us'd to rove.

6.
Weep not my tender, constant
mate,
We'll meet again below;
It is the kind decree of fate,
And I with pleasure go.

5.
No more with you may I converse,

O wouldst thou know, &c. Set by Mr. ST. GERMAIN.

O wouldst thou know what se-cret charms, This destin'd heart of mine a-

larms; This destin'd heart of mine a-larms;

What kind of nymph & heav'n's de-cree, & maid y's made for

Love and me - - - - - & maid y's

made for love and me.

2.
Who joys to hear the sighs sincere,
Who melts to see the tender tear:
Who melts, &c.
From each ungente passion free,
O be the maid that's made for me.
O be the maid, &c.

Who feels the blessing she bestows:
Who feels, &c.
Gentle to all, but kind to me,
Be such the maid that's made for
me.
Be such, &c.

Be such the maid that's made for
me.
Be such, &c.

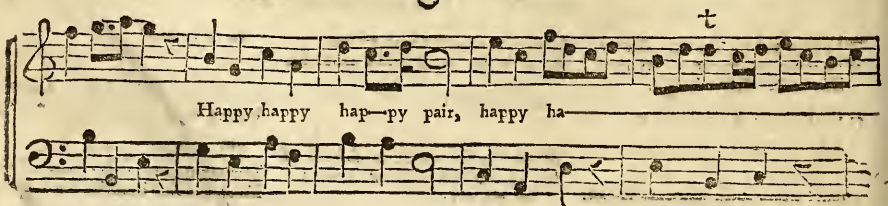
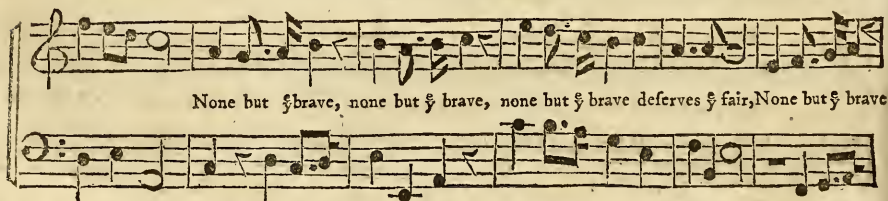
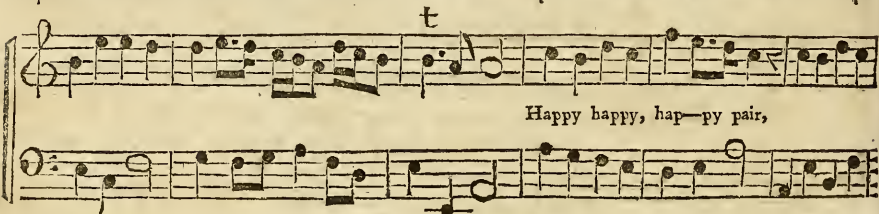
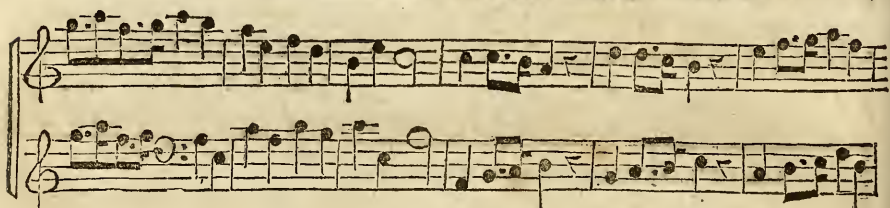
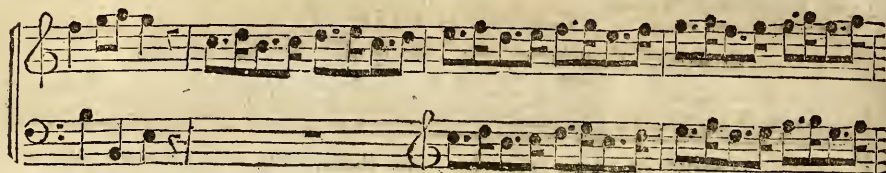
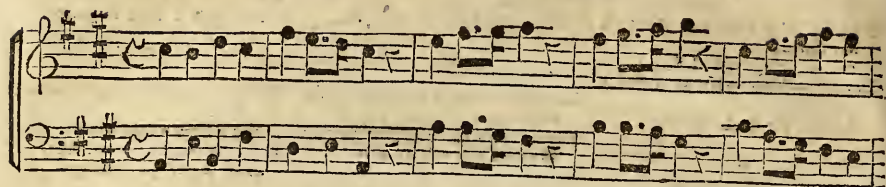
4. (art,
Whose simple thoughts devoid of
Are all the natives of her heart:
Are all, &c.
A gentle train, from falshood free.

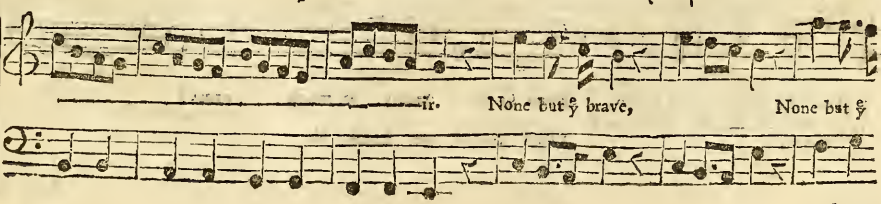
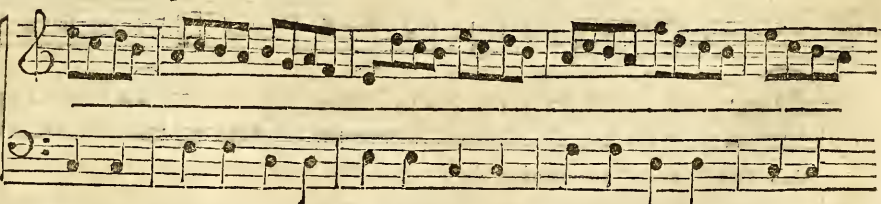
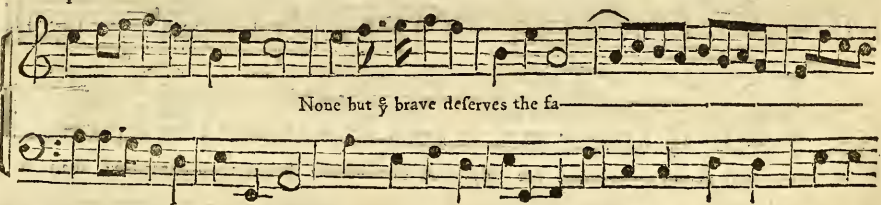
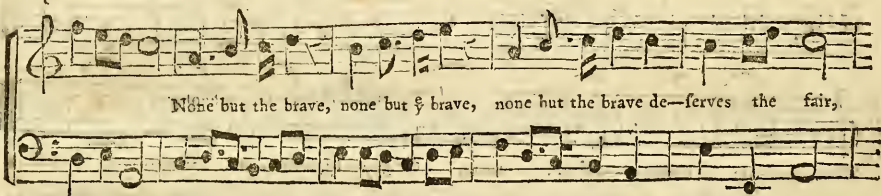
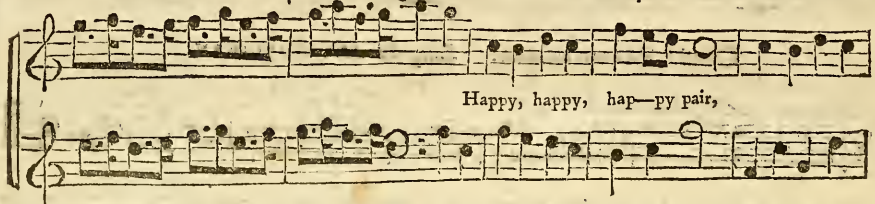
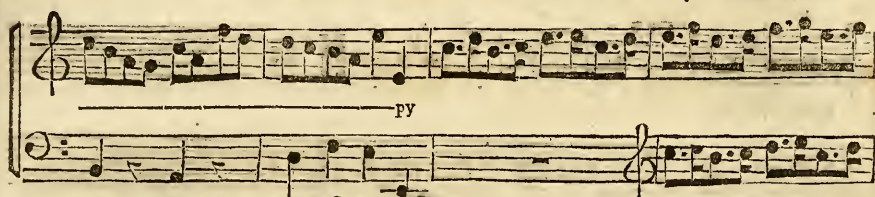
5
Avant, ye light coquets retire,
Where flutt'ring fops around ad-
mire:
Where flutt'ring fops, &c.
Unmov'd your tinsel charms I see,
More genuine beauties are for me.
More genuine beauties, &c.

2
Whose heart with gen'rous friend-
ship glows,

The Muses DELIGHT.

Happy Pair. Set by Mr. HANDEL.





brave de—serves the fair, None but the brave de—serves the fair. None but the brave de—
serves the fair.

Gentle PARTHENISSA. *Sung by Mr. SULLIVAN.*

When gen—tle Parthe—nis—sa walks, Or gay—ly smiles, or sweet—ly talks ;
A thou—sand charms a—round her fly, A thou—sand swains un—heed—ed die ; A
thou—sand swains a—round her die.

If then she labours to be seen,
With all her killing charms and
mein ;

From so much beauty, so much
art,
What mortal can secure his

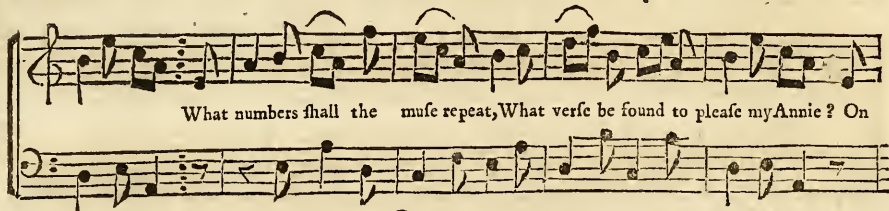
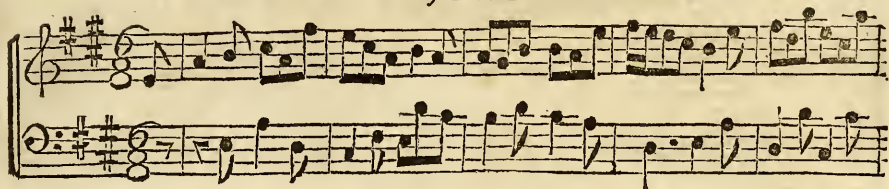
heart ?
What mortal, &c.

ANNIE.

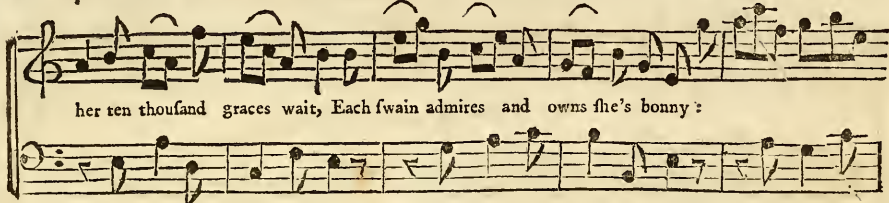
The Muses DELIGHT.

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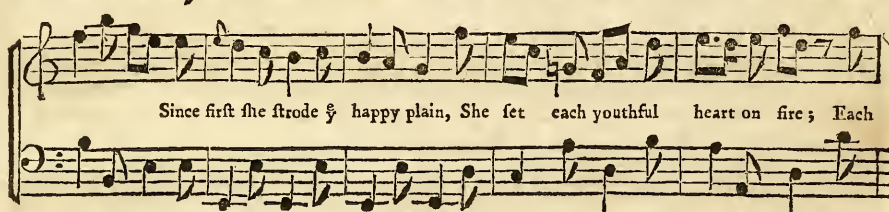
ANNIE. Set by Mr. BAILDON.



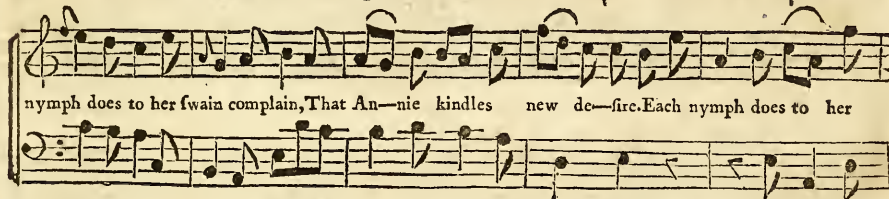
What numbers shall the muse repeat, What verse be found to please my Annie? On



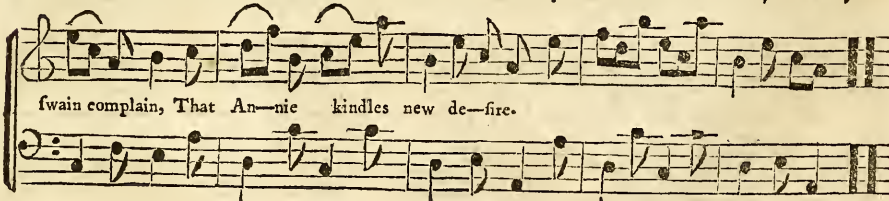
her ten thousand graces wait, Each swain admires and owns she's bonny:



Since first she strode & happy plain, She set each youthful heart on fire; Each



nymph does to her swain complain, That An-nie kindles new de-sire. Each nymph does to her



swain complain, That An-nie kindles new de-sire.

2.
This lovely darling, dearest care,
This new delight, this charming
Annie;
Like summer's dawn is fresh & fair,
When Flora's fragrant breezes
fan ye:
All day the am'rous youths convene,
Joyous they sport and play before
her;
All night when she no more is seen,
In blissful dreams they still adore
her. All night, &c.

3.
Among the crowd Amintor came,
He look'd he lov'd, he bow'd to
Annie;
His rising sighs express his flame,
His words were few his wishes
many: (plied,
With smiles the lovely maid re-
Kind shepherd why should I de-
ceive you;
Alas! your love must be denied,
This destin'd breast can ne'er re-
lieve you. Alas, &c.

4.
Young Damon came & Cupid's art,
His wiles, his smiles, his charms
beguiling;
He stole away my virgin heart,
Cease poor Amintor, cease be-
wailing:
Some brighter beauty you may find,
On yonder plain the nymphs are
many; (confin'd,
Then chuse some heart that's un-
And leave to Damon his own
Annie. And leave, &c.

The Muses DELIGHT.

Powerful Guardians. *Sung by Mr. SULLIVAN.*

Pow'r-ful guar—dians of all na-ture, O preserve my
 beauteous love. Pow'r-ful guar—dians of all na-ture,
 O pre-serve my beauteous love. Pow'r-ful guar—dians of all na-ture,
 O pre-serve my beauteous love, pre-serve my beauteous love.
 Ad.
 pre-serve my beauteous love. O pre-serve my
 beauteous

t
beauteous love.

Keep from insult the dear creature,

Keep from insult the dear creature, Virtue sure has

t
charms to move. Has cha — rms, to

mo — — — ve. Vir — tue sure has

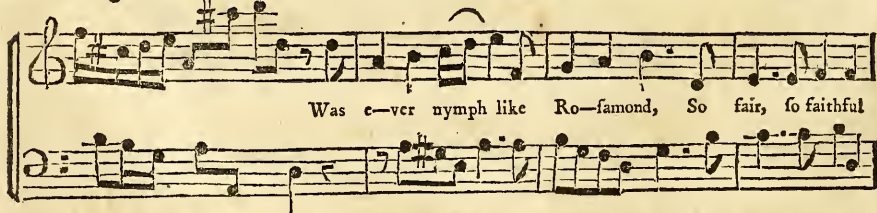
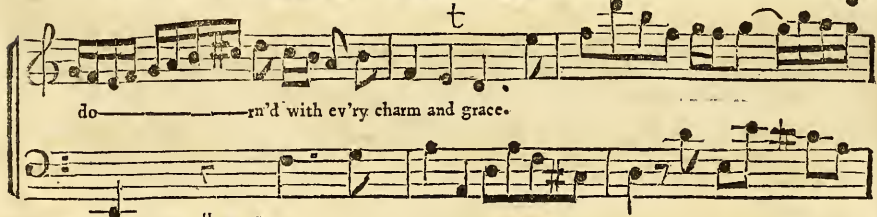
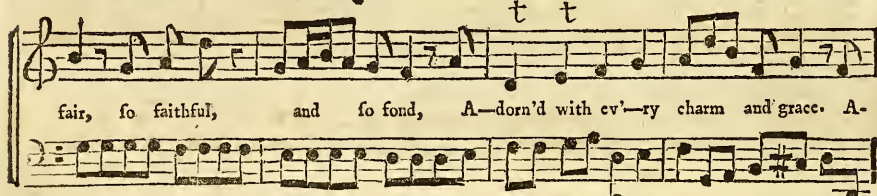
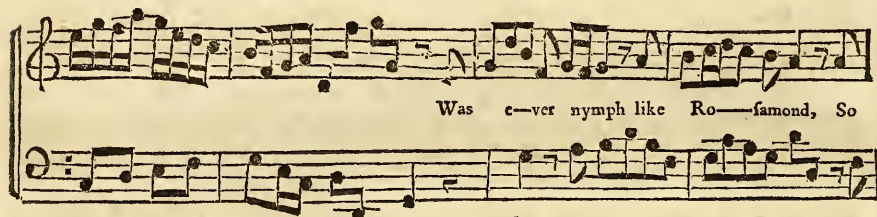
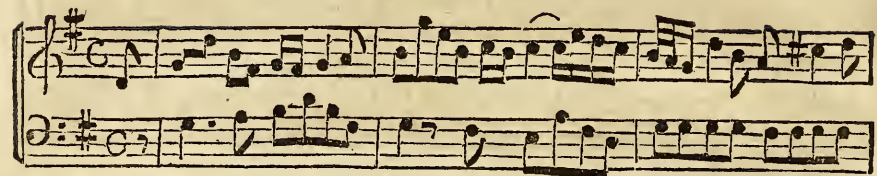
Ad^o
charms to move. Pow'ful guardians, of all nature,

Pow'ful guar — dians of all na — ture, O pre — serve my beau — teous love.

:S:
|| DC

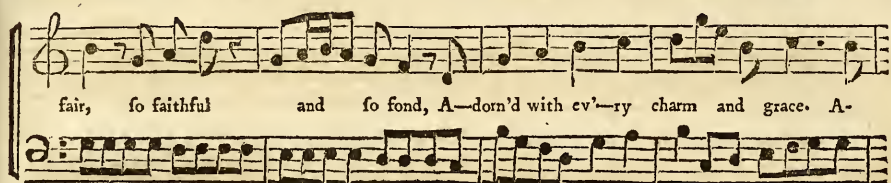
The Muses DELIGHT.

ROSAMOND. *Set by Mr. PURCEL.*

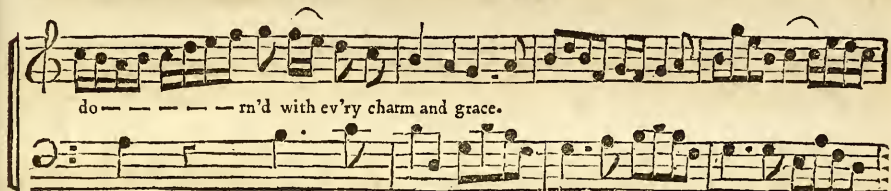




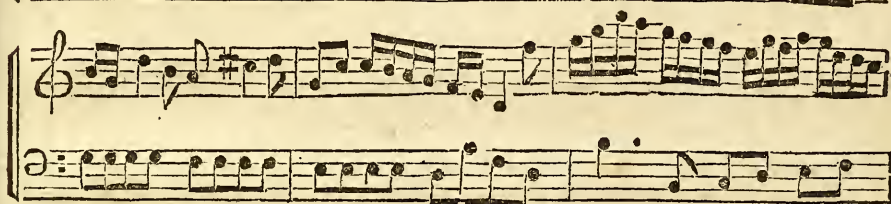
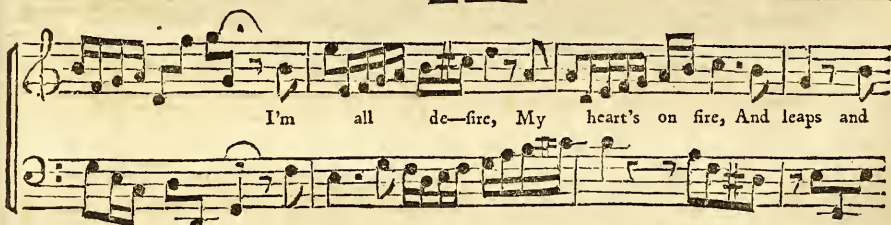
dorn'd with ev'ry charm and grace. Was e-ver nymph like Ro—fa—mond, So



fair, so faithful and so fond, A—dorn'd with ev'ry charm and grace. A—



do — — — — — rn'd with ev'ry charm and grace.

I'm all de-fire, My heart's on fire, And leaps and



skips to her em—brace. I'm all desire, My heart's on fire, And leaps and



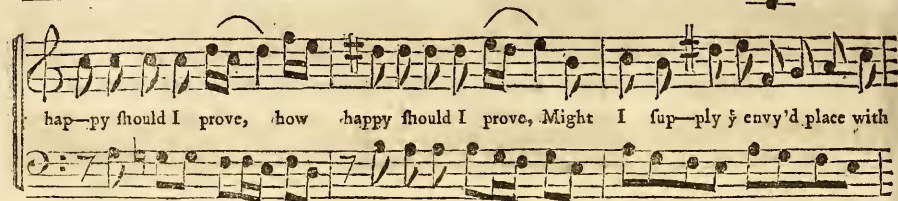
springs to her embrace. And leaps and springs to her embrace.

The Muses DELIGHT.

The Poet to the Rose. *The Words by Mr. GAY.*



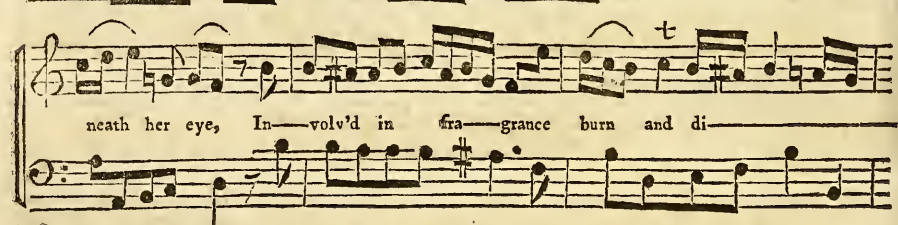
Go rose, my Cloe—'s bo—som grace, My Cloe—'s bo—som grace ; How



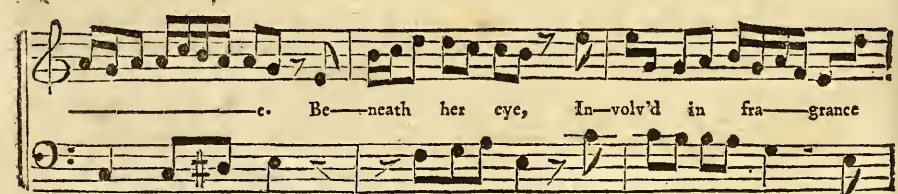
hap—py should I prove, how happy should I prove, Might I sup—ply y envy'd place with



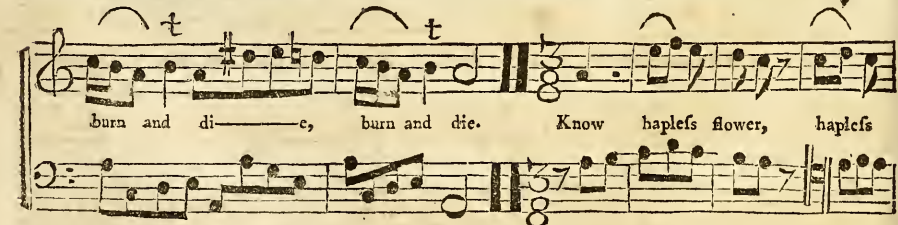
ne—ver fading love. With ne—ver fading love. There, phoenix like, be—



neath her eye, In—volv'd in fra—grance burn and di—



—c. Be—neath her eye, In—volv'd in fra—grance



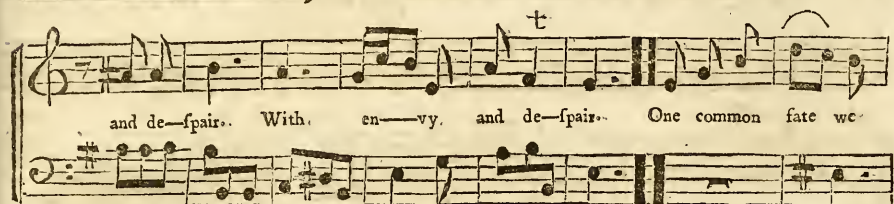
burn and di—c, burn and die. Know hapless flower, hapless



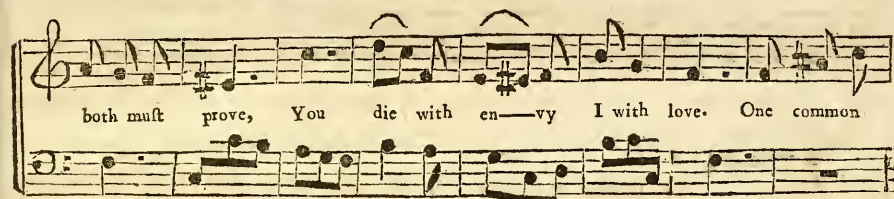
flower, that thou shalt find shalt find more fragrant ro—ses there, more fragrant



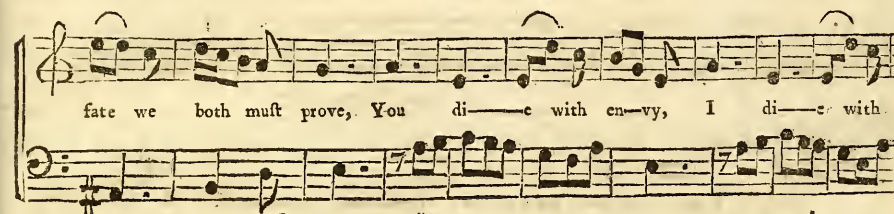
roses there, I see thy withering head re-cline with en-vy



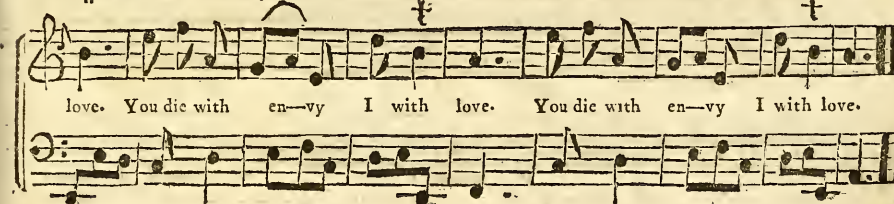
and de-spair. With en-vy, and de-spair. One common fate we



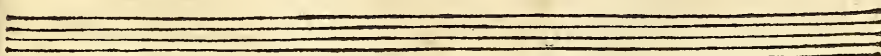
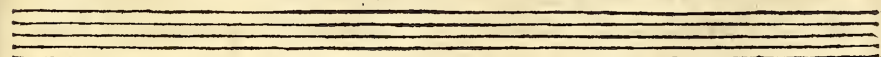
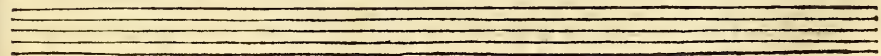
both must prove, You die with en-vy I with love. One common



fate we both must prove, You die with en-vy, I die with



love. You die with en-vy I with love. You die with en-vy I with love.



The Muses DELIGHT.

Aria nel MITRIDATE. Set by Signor TERRADELLIS.

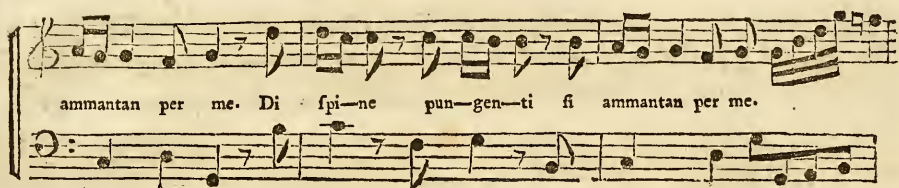
Sung by Signiora PIRCKER.

Se spuntan ve—zose full' alba le ro—se, Di spi—ne pun—

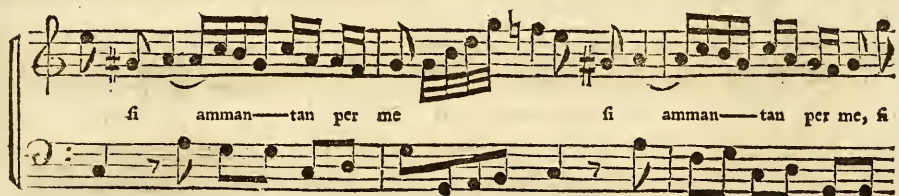
genti si ammantan per me; Se spun—tan ve—zose, se spun—tan

ve—zose, full' al—ba le ro—se, full' al — — — — —

— — — — — ba, Di spi—ne pun—gen—ti, si



ammantan per me. Di spi—ne pun—gen—ti fi ammantan per me.



fi amman—tan per me fi amman—tan per me, fi



t
am—man—tan per me.




Volti subito

Ni—mi—ca la for—te min'—vita in conten—ti, Ma poi di ri—tor—te ma

poi di ri—tor—te cir—conda—mi il pie min'vita,

la forte, Ma poi di ri—tor—te ma poi di ri—tor—te cir—

conda—mi il pie cir—condami il pie. cir—

conda—mi il pie. Cir—con—da—mi il pie.

HDC

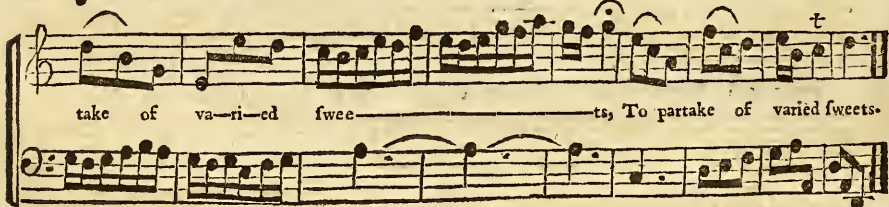
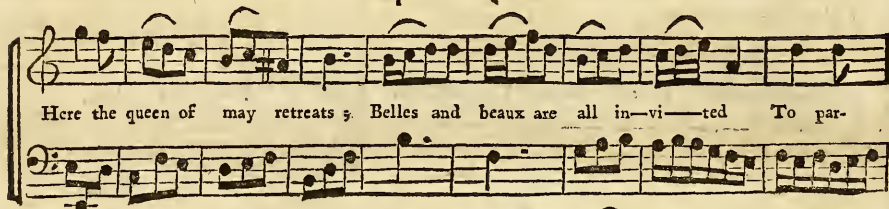
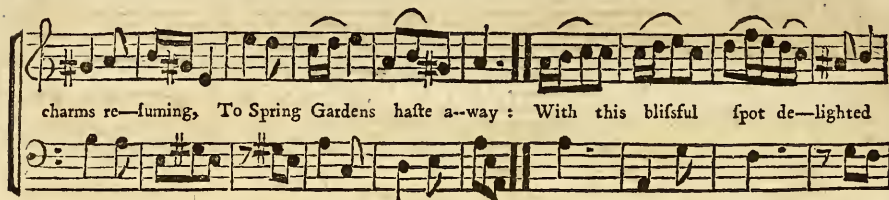
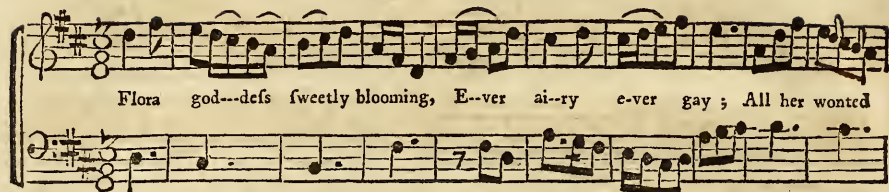
The Mournful Fair. Set by Mr. ARNE.

On ev'—ry hill, in ev'—ry grove, A—long the
mar—gin of each stream, Dear conscious scenes of for—mer love, I
mourn and Da—mon is my theme: The hills the groves the streams re—
main, But Da—mon there I seek in vain. The hills the groves the streams re—
main, But Damon! there I seek in vain.

From hill, from dale, each charm Each flow'r, in pity, droops it's
is fled, head,
Groves, flocks and fountains please All nature does my loss de-
no more; plere:

All all reproach the faithless swain,
But Damon there I seek in vain.
All all reproach the faithless swain,
But Damon there I seek in vain.

Spring Gardens. Set by Dr. BOYCE.



2.

See a grand pavillion yonder,
Rising near embow'ring shades ;
There a temple strikes with won-
der,
In full view of collonades :
Art and nature, kindly lavish,
Here their mingled beauties
yield,
Equal here the pleasures ravish,
Of the court and of the field.
Of the courts, &c.

3.

Hark, what heavenly notes de-
scending,
Break upon the list'ning ear ;
Music all it's graces lending,
O ! 'tis extacy to hear :

Nightingales the concert joining,
Breathe their plaints in melting
strains,
Vanquish'd now their groves re-
signing,
Soon they fly their distant plains.
Soon, &c.

4.

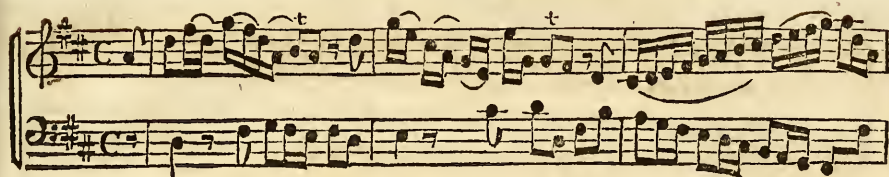
Lo ! what splendors round us dart-
ing,
Swift, illumine the charming
scene ;
Chandeliers their light impart-
ing,
Pour fresh beauties o'er the
green ;
Glittering lamps in order plant-
ed, (prize :
Strike the eye with sweet far-

Adam scarce was more enchanted
When he saw the sun first rise.
When he saw, &c.

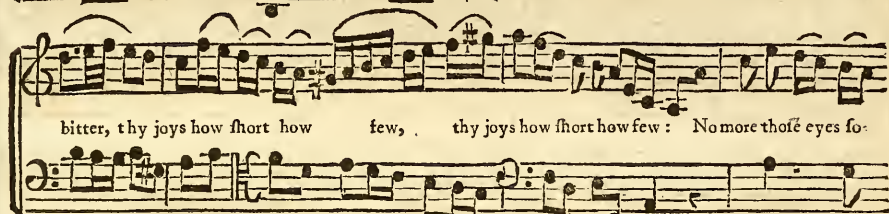
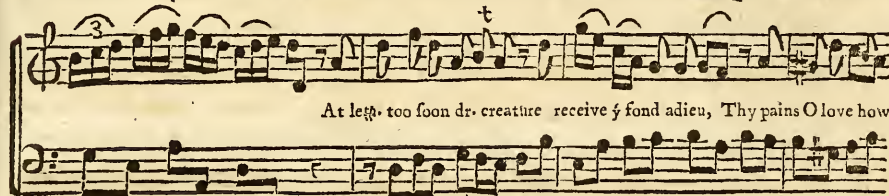
5.

Now the various bands are seat-
ed,
All dispos'd in bright array ;
Business o'er, and cares retreat-
ed,
With gay mirth they close the
day :
Thus, of old, the sons of plea-
sure
Pass'd in shades their favourite
hours ;
Nectar cheering their soft leisure,
Blest by love and crown'd with
flow'rs.
Bless, &c.

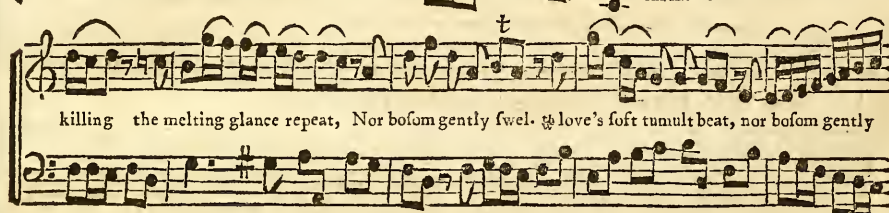
The Contest between Love and Glory. Set by Mr. ARNE.



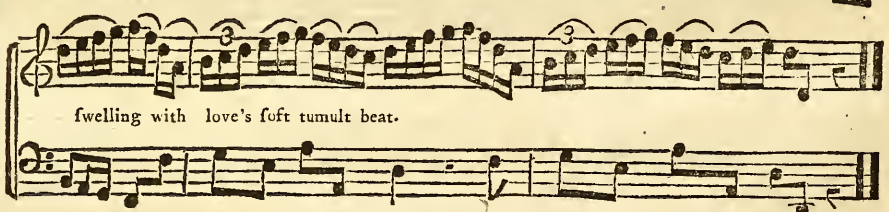
At length too soon thy creature receive thy fond adieu, Thy pains O love how



bitter, thy joys how short how few, thy joys how short how few: No more those eyes so



killing the melting glance repeat, Nor bosom gently swell, love's soft tumult beat, nor bosom gently



swelling with love's soft tumult beat.

2.

3.

4.

I go where glory leads me,
And points the dang'rous way;
Tho' coward love upbraids me
Yet honour bids obey:
Yet honour, &c.
But honour's boasting story
Too soon those tears reprove,
And whispers fame, wealth, glory!
Ah! what are they to love!
And whispers fame, wealth, glory!
Ah! what are they to love.

Two passions, strongly pleading,
My doubtful breast divide;
Lo! there my country bleeding,
And here a weeping bride:
And here, &c.
But know, thy faithful lover
Can true to either prove;
Fame fires my veins all over,
Yet ev'ry pulse beats love.
Fame fires my veins all over,
Yet ev'ry pulse beats love.

Then think where'er I wander,
The sport of seas or wind,
No distance hearts can sunder
Whom mutual faith has join'd:
Whom mutual faith, &c.
Kind heav'n, the brave requiring,
Shall save thy swain restore;
And raptures crown the meeting,
Which love ne'er felt before.
And raptures crown the meeting,
Which love ne'er felt before.

*The Little Heart. Set by Mr. DUNN.**Allegro, ma non presto.*

When Ce—lia's heart un—set—tled roves Thro' hills and

dales and flow—ry groves, When Celia's heart un—sett—led

roves Thro' hills and da—les and sha—dy groves:

O tell me love the ei—me and day This lit—tle heart will

run a—stray, O tell me love the time and day This little heart this

lit—tle heart will run astray, O tell me love the time and

day



day This little heart will run affray.

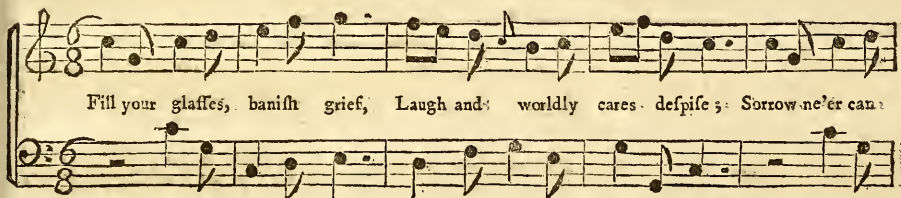
2.

3.

4.

If to some shade, from summer's heat, This little heart should seek re- treat ; <i>If to some shade, &c.</i> Direct me love this heart to find, For in that place she'll prove more kind. <i>Direct me love, &c.,</i>	If near some stream where chrystal fall Invites the virgin to it's call, <i>If near some stream, &c.</i> Sweet murm'ring echos reach my ear, And say, my love your heart is here. <i>Sweet murm'ring, &c.</i>	Then swift as light I'll seek the way, And make this little heart my prey. <i>Then swift, &c.</i> Kind love with joy shall make her own She ne'er repents her heart was stol'n. <i>Kind love, &c.</i>
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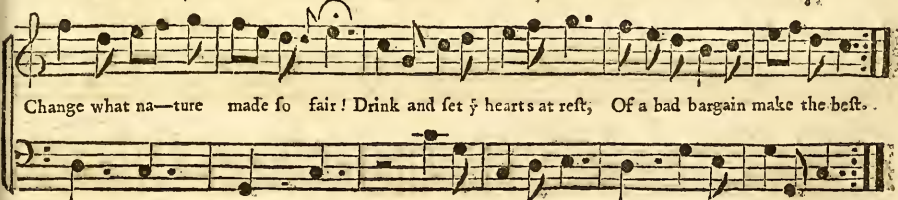
The Happy BACCHANALIAN.



Fill your glasses, banish grief, Laugh and: worldly cares despise: Sorrow ne'er can



bring relief, Joys from drinking will arise: Why should we, with wrinkl'd cares



Change what na—ture made so fair! Drink and set y hearts at rest; Of a bad bargain make the best.

2.

3.

4.

Some pursue the winged wealth, Some to honour do aspire ; Give me freedom, give me health, There's the sum of my desire : What the world can more present Will not add to my content. <i>Drink and set your hearts at rest, Quiet of mind is always best.</i>	Busy brains we know, alas ! With imaginations run ; Like the sand in th' hourglass, Turn'd and turn'd and still runs on : Never knowing when to stay, But uneasy e'ery way. <i>Drink and set your hearts at rest, Peace of mind is always best.</i>	Mirth, when mingl'd with our wine, Makes the heart alert and free ; Let it rain, or snow, or shine, Still the same thing 'tis with me : There's no fence against our fate, Changes daily on us wait. <i>Drink and set your hearts at rest, Of a bad bargain make the best.</i>
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The Muses DELIGHT.

The Power of Music and Beauty. Set by Mr. STANLEY.

Mu-sick has power to melt the soul, by beau-ty na-ture's
fway'd ; Each can the u-ni-verse con-trol without the other's
aid, Each can u-ni-verse con-trol with-out the o-ther's aid.

2.

Music enchants, &c.

*These transports who can bear !
Oh ! let the sound be less divine,
Or look the nymph less fair.
Oh ! let the sound, &c.

3.

But here together both appear,
And force united try ;
Music enchants the list'ning ear,
And beauty charms the eye.

What cruelty ! these powers to
join !

The Ardent Lover. Sung by Mr. LOWE.

Tender. Believe my sighs, my tears, my dear, re-lieve the heart you've won ; Believe my vows
to you sin-cere, or Mog-gy I'm undone ! You say I'm fickle, and apt to change to
ev'-ry face that's new, But of all the girls I e-ver saw I ne'er lov'd one like you.

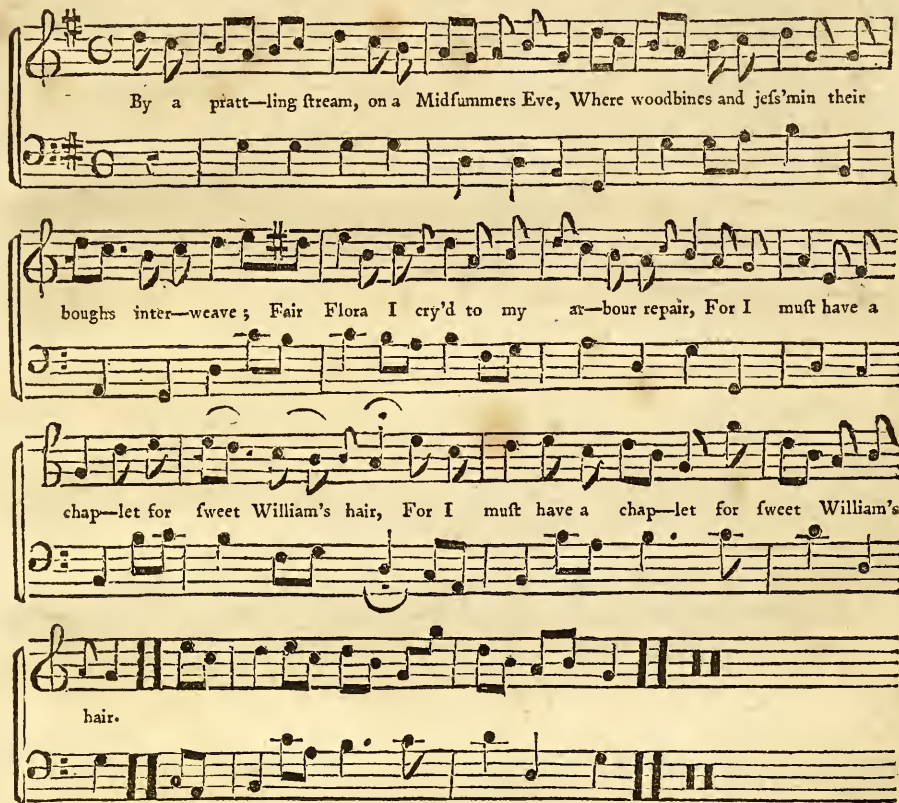
My heart was like a lump of ice,
Till warm'd by your bright
eye ;
But then it kindled in a trice

A flame that ne'er can die.
Then take me, try me, and you
shall find,
That I've a heart that's true ;

For of all the girls I ever saw,
I ne'er lov'd one like you.

Sweet WILLIAM. *Sung by Miss STEVENSON, at Vauxhall.*

Set for the German-Flute.



By a pratt—ling stream, on a Midsummers Eve, Where woodbines and jess'min their
boughs inter—weave ; Fair Flora I cry'd to my ar—bour repair, For I must have a
chap—let for sweet William's hair, For I must have a chap—let for sweet William's
hair.

2.

She brought me the vi'let, that
grows on the hill,
The vale-dwelling lilly and gilded
jonquil ;
But such languid odours how could
I approve,
Just warm from the lips of the lad
that I love.
Just warm, &c.

3.

She brought me his faith and his
truth to display,

The undying myrtle and ever-green
bay ;

But why these to me, who've his
constancy known,
And Billy has lawrels enough of
his own.
And Billy, &c.

4.

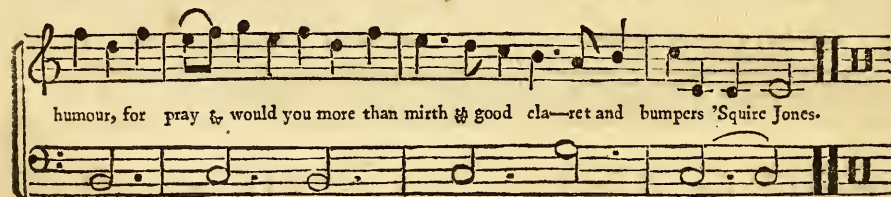
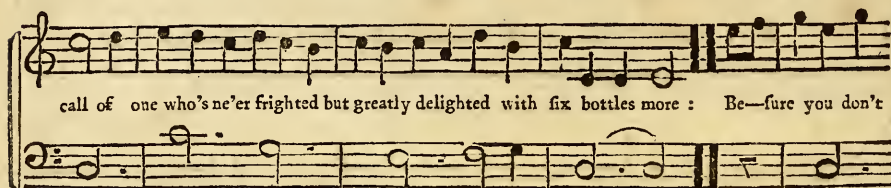
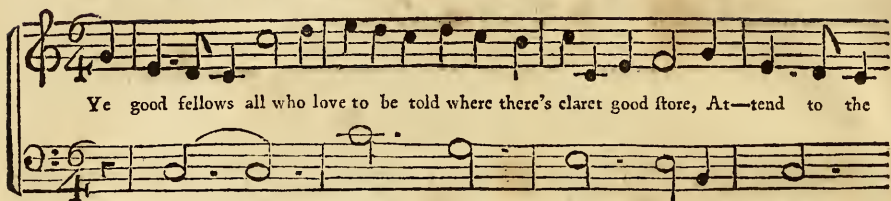
The next was a gift that I could
not contemn,
For she brought me two roses that
grew on a stem ;
Of the dear nuptial tie they stood
emblems confest,

So I kiss'd them and press'd them
quite close to my breast.

So I kiss'd, &c.

5.

She brought me a fen-flow'r—this
fair one's your due,
For it once was a maiden and love-
sick like you ;
O give it me quick, to my shepherd
I'll run,
As true to his flame as this flow'r
to her fun.
As true, &c.

Bumpers, 'Squire JONES. *Sung by Mr. LOWE.*

2.

Ye lovers who pine
For lassies that oft prove as cruel
as fair ;
Who whimper and whine,
For lillies and roses,
With eyes, lips and noses,
Or tip of an ear ;
Come hither I'll show ye,
How Phillis nor Cloe,
No more shall occasion such sighs
and such groans ;
For what mortal so stupid,
As not to quit Cupid,
When call'd by good claret, &c.

3.

Ye Poets who write,
And brag of your drinking fam'd
Helicon's brook ;
Tho' all you get by't
Is a dinner oft times,
In reward for your Rhimes,
With Humphry the duke ;

Learn Bacchus to follow,
And quit your Apollo,
For sake all the Muses, those sense-
less old crones :
Our jingling of Glasses
Your rhyming surpasses,
When crown'd with good claret,
and bumpers, &c.

4.

Ye Soldiers so stout,
With plenty of oaths, tho' no plenty
of coin,
Who make such a rout,
Of all your commanders
Who serv'd us in Flanders
And eke at the Boyne ;
Come leave off your rattling,
Of sieging and battling,
And know it's much better to sleep
with whole Bones :
Were you sent to Gibraltar,
Your note you'd soon alter,
And wish for good claret, &c.

5.

Ye Clergy so wise,
Who myst'ries profound can de-
monstrate clear ;
How worthy to rise !
You preach once a Week,
But your tithes never seek
Above once a year :
Come here without failing,
And leave off your railing,
'Gainst bishops providing for dull,
stupid drones :
Says the text so divine,
What is life without wine ?
Then about with the claret, &c.

6.

Ye Lawyers so just,
Be the Cause what it will you so
learnedly plead ;
How worthy of trust ?
You know black from white,
Yet prefer wrong to right,
As you're chanc'd to be feed :

Leave

Leave musty reports,
And forsake the King's Courts,
Where dullness and discord have
set up their thrones ;
Burn Salkield and Ventris,
With all their damn'd entries,
And away with the claret, &c.

7.

Ye Physical Tribe,
Whose knowledge consists in hard
words and grimace ;
When e'er you prescribe,
Have at your devotion,

Pills, Bolus or Potion,
Be what will the case :
Pray where is the need,
To purge, blister or bleed,
When ailing yourselves the whole
faculty owns,
That the forms of old Galen,
Are not so prevailing
As mirth, with good claret, &c.

8.

Ye Fox-hunters eke,
That follow the call of the horn
and the hound ;

Who your Ladies forsake
Before they're awake
To beat up the brake,
Where the vermin is found ;
Leave Piper and Blueman,
Shrill Dutchess and Trueman,
No Music is found in such dissonant
tones :
Would you ravish your ears,
With the Songs of the Spheres,
Hark away to the claret and bum-
pers, 'Squire Jones.

The Shepherd's Complaint. Set by Mr. RUSSEL.

Sweet were once the joys I tast-ed, All was jol-ly-ty and love ;

Time me-thought too nimb-ly hasted, Which on pleasure's wings did move :

Chloe's heart was all my treasure, Never was a rich-swain : Chlo-e

doubled ev'ry pleasure, Chlo-e ba-nish'd e-ve-ry pain.

2

But the envious Gods repining
So much bliss on earth to see,
All their bitterest curses joining,
Dash'd my cup with jealousy ;
Now where erst my pipe resounded,
Steals the sigh & heart felt groan ;

Love by doubts and fears surround-
ed,
I'll dispute a tott'ring throne.

3.

Fool that ever art pursuing,
What conceal'd is always best ;

Jealousy, love's child and ruin,
Leave, oh leave, my tortur'd
breast !
With the slave thy pow'r confessing,
Thou to Venus mildly deal,
They who shun or slight thy blessing
Should alone thy torments feel.

The Muses DELIGHT.

The Absent Lover. Set by Mr. BARNARD.

Ye gen—tle gales that fan the air, And wan—ton in the shady grove ;

O ! whif—per to my ab—sent fair, My secret pain and endless love.

2. 3. 4.

And in the sultry heat of day,
When she does seek some cool
retreat ;
Throw spicy odours in her way,
And scatter roses at her feet.

That when she sees their colour
fade,
And all their pride neglected lie,
Let that instruct the charming maid
That sweets untimely gather'd
die.

And when she lays her down to
rest,
Let some auspicious vision shew
Who 'tis that loves Camilla best,
And what for her I undergo.

The Beggar. Sung by Mr. BRETT.

A beggar, a beggar, a beggar I'll be, For none live a life so jovial as he, a beggar I

was, and a beggar I am, a beggar I'll be, from a beggar I came ; & if 't happens our trading shou'd

fall, we in ' conclusion shall beggars be all ; Tradesmen are un—fortunate in their affairs, and

few men are thriving but Courtiers and Players.

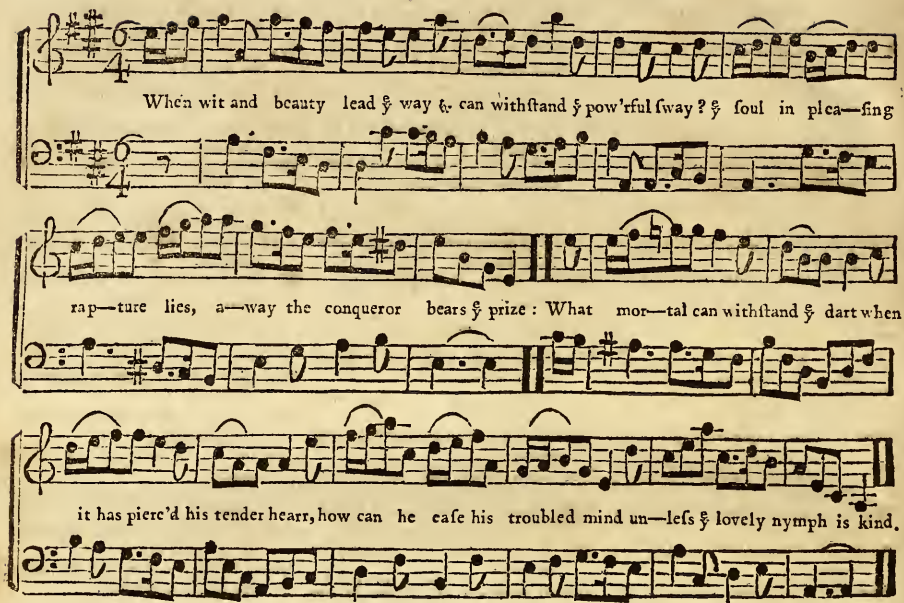
<p>2. A craver my father, a maunder my mother, A filer my sister, a filcher my brother, A canter my uncle, who values no self, A lifter my aunt, and a beggar myself; In white wheaten straw, when their bellies were full, There I was begotten, 'twixt tinker and trull; And therefore a jolly bold beggar I'll be, For none lives a life so jovial as he.</p>	<p>4. We beg for our bread, yet sometimes it happens We feast it on pigs, pullets, cunnies or capons; For churchmen's affairs we are no men-slayers, We have no religion, yet live by our pray'rs; And off' when we beg and men draw not their purses, We charge and give fire with a volley of curses; The devil confound your good worship we cry, And such a bold brazen-face beggar am I.</p>	<p>6. For such petty pledges as shirts from the hedges, We never do fear being drawn up on sledges; Yet sometimes the whip does make us to skip, And then we from titing to titing do trip; But when in a poor boozing ken we do bib it, We are more afraid of the flocks than the gibber; And if from the flocks we keep out our feet, We fear not the compter, king's-bench or the fleet.</p>
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<p>3. When boys they come to us, and say their intent is To follow our calling, we ne'er bind 'em 'prentice; Soon as they come to't we learn 'em to do't, We give them a staff and a wallet to bout; We lend 'em our cant, for to crave and to cant, So the devil is in it if e'er they can want; Therefore he or she that a beggar will be, Without an indenture may soon be made free.</p>	<p>5. We do things in season, and have so much reason, We raise no rebellion, nor ever talk treason; We bill with our mates at very low rates, Yet some keep their quarters as high as their gates; With Shenkin or Morgan or Lounfman or Teague. We into no covenant enter, or league; And therefore a jolly bold beggar I'll be, For none lead a life so jovial as he.</p>	<p>7. Sometimes we frame ourselves to be lanie, And when a coach comes we hop to our game; We seldom miscarry, nor ever do marry, By gown, common prayer or cloak-directory; But Simon and Sufan, like birds of a feather, They laugh and they kiss and they lie down together; Like pigs in the peas entangled they lie. (rogue as I. And there they begot such a bold</p>
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The DREAM. Set by a Gentleman of Oxford.

Whilst I in sleep last night was laid, Methought 'twas in a lonely grove;
That I with Em—ma, beauteous maid, walk'd hap—py and dis—cours'd of love.

<p>2. Sweet cruel nymph, said I, reject No more the vows of one sincere; If love unfeign'd you e'er expect To find in man, you find it here.</p>	<p>5. Are not your sex a perjurd crew? Their promises ne'er made to bind.</p>	<p>With transport seiz'd, I 'gan to wake, (Grieving, my muse pursue the theme) A perfect pair! O dire mistake! I found such bliss is but a dream!</p>
<p>3. Can love in man, said she, be true? And don't their words belie their mind?</p>	<p>4. Then I'll return, with equal fire, The love you shew your happy fair; Then shall the world our loves admire, And say, behold one perfect pair.</p>	

PEDRO'S Dance. *The Words by a Gentleman.*


When wit and beauty lead $\frac{1}{2}$ way & can withstand $\frac{1}{2}$ pow'rful way? $\frac{1}{2}$ soul in plea—sing

rap—ture lies, a—way the conqueror bears $\frac{1}{2}$ prize: What mor—tal can withstand $\frac{1}{2}$ dart when

it has pierc'd his tender heart, how can he ease his troubled mind un—less $\frac{1}{2}$ lovely nymph is kind.

2.

Enjoys the nymph amidst her friends.

Each woes his mate with rural notes:

Where shall I go to vent my woes,
Or whither fly to seek repose?
To whom shall I disclose my mind,
And say, my Celia proves unkind?
I'll follow the receipt that Jove
Try'd to obtain his Danaë's love;
In show'rs of gold the god descends,

3.

If thro' the shady groves I rove,
Still ev'ry object prompts to love;
The warblers, with their little throats,

Direct me, Cupid, to the place
Where I may view her charming face;
With her to wear out all my days,
Embalmd in bliss and blest with ease.

The Maid's Request. *Set by Mr. J. F. LAMPE.*


Glide swiftly on thou sil—ver stream, Pur—sue the lad I love; In gen—tle

mur—murs tell my flame, And try his heart to move, and try his heart to move.

2.

My tears shall that supply.
My tears, &c.

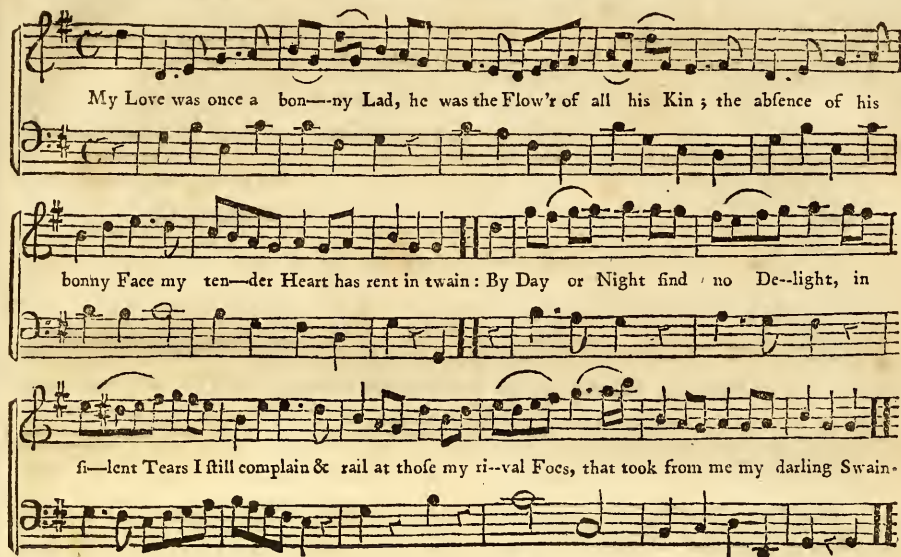
In place of useless weeds;
May painted flow'rs adorn thy
brim,
And knots of bending reeds.
And knots, &c.

So may thy banks be always green,
Thy channel never dry;
If e'er thy spring be failing seen,

3.

May gilded carps thy surface skim,

The Flower of EDINBURGH. Set by Sigr. D. RIZZIO.



My Love was once a bon—ny Lad, he was the Flow'r of all his Kin ; the absence of his
bonny Face my ten—der Heart has rent in twain : By Day or Night find no De-light, in
fi—lent Tears I still complain & rail at those my ri—val Foes, that took from me my darling Swain.

2.
Despair and Anguish fill my Breast,
Since I have lost my blooming
Rose ;
I sigh and mourn while others rest,
His absence yields me no repose :
To seek my Love I'll range and
rove,
Thro' ev'ry Grove and distant
Plain ;
I ne'er will cease, nor be at ease,
'Till I hear from my darling
Swain.

range,
And knows not to what Destiny :
The pretty Kids and tender Lambs,
Shall cease to sport upon the
Plain,
And shall lament in discontent,
The Absence of my darling
Swain.

4.
Kind Neptune, let me you intreat
To send a fair and pleasing Gale ;
Your Dolphins sweet upon me wait,
For to convey me on your Tail :
May Heavens bless me with Suc-
cess,

While crossing of the raging
Main ;

And send me o'er to that same
Shore,
To meet my lovely darling Swain.

5.
All Joy and Mirth, at our Return,
Shall then abound from Tweed
to Tay ;
The Bells shall ring, the Brds shall
sing,

To grace and crown our Nuptial-
Day :

Thus, blest with Charms, in my
Love's Arms,
Once more my Heart I will ob-
tain ;

I'll range no more t'a distant Shore,
But will enjoy my darling Swain.

3.
I need not strange at Nature's change
Since Parents shew'd such cruelty ;
Therefore my Love from me does

TO SALINDA. Set by Mr. M. C. FESTING.



Love, imag'd blind by i—dle bards, Is ca—gle ey'd in me ; I see in you a
thousand charms, & love because I see ; I see in you a thousand charms & love because I see.

When

2. (face
When nature form'd that angel
She lavish'd all her pow'r ;
Be this, she cry'd, my master-piece,
Kneel, mortals, and adore.
Be this, &c.

The lustre of your eyes.
And from the morning, &c.

4.
Like equal rows of orient pearl
She sets your even teeth ;
With live vermillion stains your
lips,
With nectar dews your breath.
With live vermillion, &c.

5
Fond love and open truth appear,
The features of your mind ;
And pleasure speaks in ev'ry glance
The wist of all mankind.
And pleasure, &c.

3.
Like her own Flora's vernal blush,
Her blooming cheek she dies ;
And from the morning dew-drops
takes

6.
Where all the graces thus unite,
'Tis merit to approve ;
And reason, which at first admir'd,
Is forc'd to end in love.
And reason, &c.

The blytheft Bird. *Sung by Mr. LOWE.*

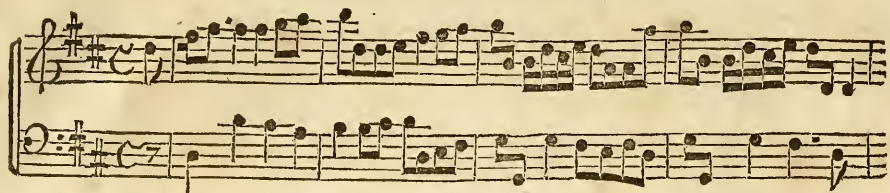
The blytheft Bird that sings in May, Was ne'er more blyth was ne'er more gay than
I, a-----well a-----day ! Than I, a-----well a-----day ! E'er Col--lin
yet had learn'd to Sigh, Or I to guess the Reason why ; Oh Love ! a-----
well a-----day, Oh Love ! a-----well a-----day.

2.
We kiss'd, we toy'd, but neither
knew
From whence those fond Endear-
ments grew,
'Till he, a-well a-day ! 'till he, a-
well a-day !
By Time and other Swains made
Wife,
Began to talk of Hearts and Eyes,
And Love, a-well a-day ! and Love,
a-well a-day.

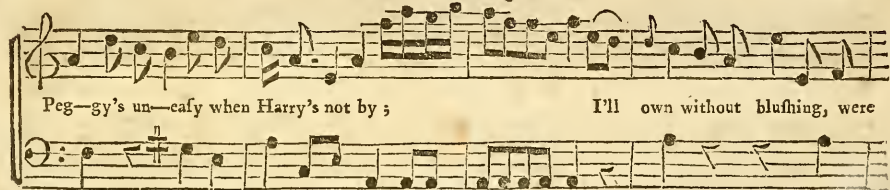
3.
Kind Nature now took Collin's
Part,
My Eyes inform against my Heart,
My Heart, a-well a-day ! my Heart,
a-well a-day !
Straight glow'd with thrilling Sym-
pathy,
And echo'd back each gentle
Sigh,
Each Sigh, a-well a-day ! each Sigh
a-well a-day !

4.
Can Love, alas ! by Words be
shown,
He ask'd a Proof, a tender One,
While I, a-well a-day ! while I,
a-well a-day !
In silence blush'd a fond Re-
ply ;
Can she who truly Loves deny ?
Ah ! no, a-well a-day, ah ! no, a-
well a-day !

The Lad for me. Set by Mr. WORGAN.



Since Jenny thinks mean her love to deny, And

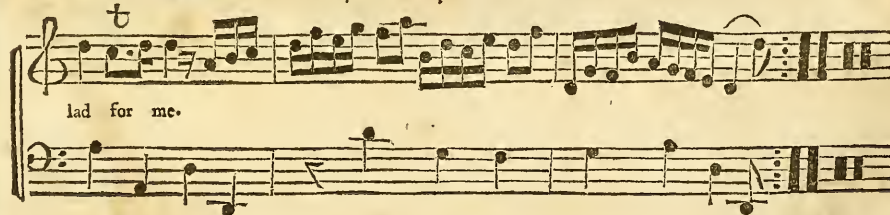


Peg-gy's un-safty when Harry's not by ;

I'll own without blushing, were



all the world by, That Willy's the lad, the lad for me. And Willy's the lad, the



lad for me.

2.

4.

6.

He brought me a wreath which his
hands did compose,
Where the dale-loving lilly was
turn'd with the rose ;
Young myrtle, in sprigs, did the
border enclose.
And Willy's the lad for me.

These ribbands of mine his gift at
the fair,
My mother look'd cross, and cry'd
Fanny beware :
But d'ye think I regard her ? Not
I, I declare.
And Willy's, &c.

I cry'd you're too rude—with af-
fected disdain,
(For early in life we're instructed
to feign)
He made me no answer, but kiss'd
me again.
And Willy's, &c.

3.

5.

7.

By myrtle, said he, is my passion
express'd,
The rose, like your lips, in ver-
million is dress'd,
And the lilly, for whiteness, would
vie with your breast.
And Willy's, &c.

Beneath a tall beech, and reclin'd
on his crook,
I saw my young shepherd ; how
sweet was his look !
He ask'd for one kiss, but a hun-
dred he took.
And Willy's, &c.

Then what can I do ? Instruct me
ye maids,
When a lover so kindly, so warm-
ly invades,
Whose silence as much as his lan-
guage persuades.
And Willy's, &c.

S

The

The Miller's Wedding. Sung by Mr. LOWE.

Con Spirito. Leave

neighbours your work, and to sport and to play, Let the tabor strike up and the village be
gay; Let the ta-bor strike up and the village be gay: No day thro' ½ year shall more chearful be
seen, For Ralph of the Mill marries Sue of the Green. For Ralph of the Mill marries
Cho.
Sue of the Green. I love Sue, and Sue loves me, And while the wind blows, and while the mill
goes, Who'll be so hap-py so hap-py as we.

2.

Let lords and fine folk, who for
wealth take a bride,
Be married to-day, and tomorrow
be cloy'd;
Be married, &c.

My body is stout, and my heart is
as sound,

And my love, like my courage, will
never give ground.

And my love, &c.
Cho. I love Sue, &c.

3.

Let ladies of fashion the best join-
ters wed,

And prudently take the best bid-
ders to bed;

And prudently, &c.
Such signing and sealing's no part
of our bliss,
We settle our hearts and we seal
with a kiss.

We settle, &c.
Cho. I love Sue, &c.

The

<p>4</p> <p>Tho' Ralph is not courtly, nor none of our beaus, Nor bounces nor flutters nor wears your fine cloaths; <i>Nor bounces, &c.</i> In nothing he'll borrow from folks of high life,</p>	<p>Nor e'er turn his back on his friend or his wife. <i>Nor e'er, &c.</i> Cho. <i>I love Sue, &c.</i></p> <p>5.</p> <p>While thus I am able to work at my mill,</p>	<p>While thus thou art kind, and thy tongue but lies still; <i>While thus thou art kind, &c.</i> Our joys shall continue, and ever be new, And none be so happy as Ralph and his Sue. <i>And none, &c.</i> Cho. <i>I love Sue, &c.</i></p>
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The Adieu to SUSAN. Set by Mr. LAMPE.

All in the Downs the fleet was moor'd, The stream—ers waving in the
wind, When black-ey'd Sufan came on board, O! where shall I my true love find?
Tell me ye jovial sailors, tell me true, If my sweet William fails among the crew.

<p>2.</p> <p>William, who high upon the yard, Rock'd by the billows to and fro, Soon as her well-known voice he heard, He sigh'd, and cast his eyes be- low; The cord slides swiftly thro' his glowing hands, And quick as lightning on the deck he stands.</p> <p>3.</p> <p>So the sweet lark, high pois'd in air, Shuts close his pinions to his breast, If chance his mate's shrill call he hears, And drops at once into her nest. The noblest captain in the British fleet Might envy William's lips those kisses sweet.</p> <p>4.</p> <p>O Susan, Susan! lovely dear! My vows shall ever true remain;</p>	<p>Let me kiss off that falling tear, We only part to meet again: Change as ye list, ye winds, my heart shall be The faithful compass that still points to thee.</p> <p>5.</p> <p>Believe not what the landmen say; Who tempt with doubts thy con- stant mind; They'll tell thee sailors when a- way At every port a mistress find: Yes, yes, believe 'em when they tell thee so, For thou art present where'er I go.</p> <p>6.</p> <p>If to far India's coast we sail, Thy eyes are seen in diamonds bright; Thy breath is Africk's spicy gale, Thy skin is ivory so white: Thus ev'ry beauteous object that I view Wakes in my soul some charm of lovely Sue.</p>	<p>7</p> <p>Tho' battle calls me from thy arms, Let not my pretty Susan mourn; Tho' cannons roar, yet safe from harms William shall to his dear re- turn; Love turns aside the balls that round me fly, Left precious tears should drop from Susan's eye.</p> <p>8.</p> <p>The boatwain gave the dreadful word, The sails their swelling bosoms spread; No longer must she stay on board, They kiss'd—she sigh'd, he hung his head: Her leavings boat unwilling rows to land; Adieu she cries, and wav'd her lil- ly hand.</p>
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The Muses DELIGHT.

The Virgin's Last Resolve. Sung by Mr. LOWE.

Ye Virgins who do

lift—en to what—e'er your Mothers say, Be rul'd by me and let's a—gree no

long—er to o—bey : For I've been snubb'd, & I've been drubb'd, till I've been black &

blue ; But I'll behave no more like a Slave, But I'll be—have no more like a Slave, I

wish I may die if I do, if I do. I wish I may die if I do.

2.

Both night and day she prates a-
way

About my being nice,
But I declare 'twould make you
stare

To hear her dull advice ;
She says that I from men must fly
Or mischief will ensue ;
But in all the kind no harm I find,
In all the kind, &c.

I wish I may die if I do.
I wish, &c.

3.

She says that youth, still blind to
truth,
The danger ne'er can tell ;

And 'tis from sense and experience
That she can talk so well :
But if she got sense from experi-
ence,

Then she may depend upon't,
I'll try to be as wise as she ;
I'll try, &c.
I wish I may die if I don't.
I wish, &c.

4.

Young Damon gay, the other day,
Would struggle for a kiss ;
I pish'd and cry'd, and him did
chide,
With—What d'ye mean by this ?
'Tis wond'rous rude, that you'll
intrude,
When I have so oft forbid ;

I wish I may die if you don't make
me cry, *I wish, &c.*
But I wish I may die if he did.
I wish, &c.

5

Then I'll be free whilst young I
be,
And let my mother scold ;
And I'll despise being quite as
wise,
Until I am quite as old :
At forty-three a prude I'll be,
And lay my follies by ;
But never till then will I shun the
men,
But never, &c.
If I do—I wish I may die,
If I do, &c.

Fair SALLY. Set by Dr. GREENE.

Spiritedo. Fair Sally lov'd a bonny seaman, & tears she sent him out to roam, & Thomas
lov'd no other woman, but left his heart & her at home ; she view'd the sea from off the
hill, & as she turn'd her spinning wheel, Sung of her bonny Seaman.

2.

The winds blew loud, and she grew
paler
To see the weather-cock turn
round,
When lo ! she spy'd her bonny fail-
lor
Come tripping o'er the fallow
ground ;
With nimble haste he leapt the
style,
And Sally met him with a smile,
And hugg'd her bonny failor.

3.

Fast round the waist he took his
Sally,
But first around his mouth wip'd
he ;
Like home-bred spark he could not
dally,
But kiss'd and prest her with a
glee :

Thro' winds and waves and dash-
ing rain,
Cry'd he, thy Tommy's return'd
again,
And brings a heart for Sally.

4.

Welcome, she cry'd, my constant
Thomas,
Tho' out of sight ne'er out of
mind ;
Our hearts if seas have parted from
us
Yet they my thoughts did leave
behind ;
So much my thoughts took Tom-
my's part
That time not absence, from my
heart
Could drive my constant Thomas

5.

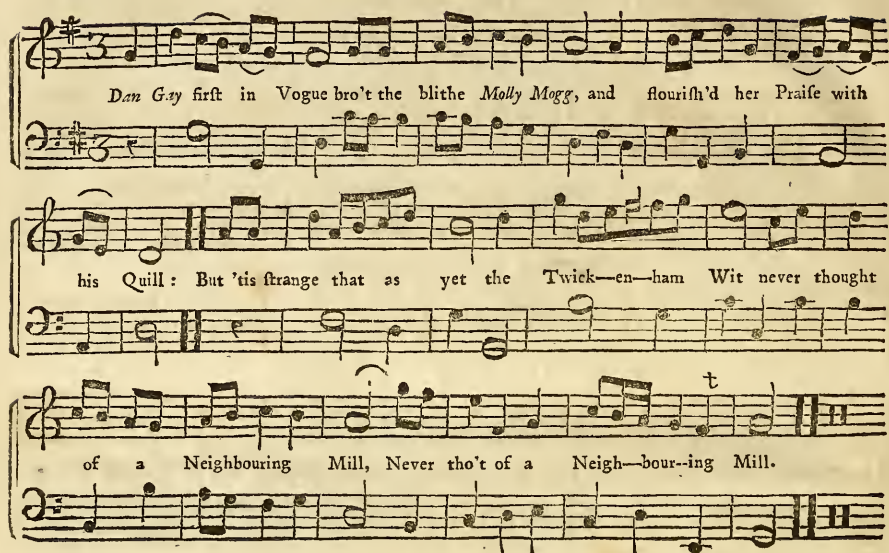
This knife, the gift of lovely Sally,

I still have kept for her dear
sake ;
A thousand times, in am'rous folly,
Thy name I've ear'd upon the
deck ;
Again the happy pledge returns,
To tell how truly Tommy burns,
How truly burns for Sally.

6.

This thimble didst thou give to
Sally,
Whilst this I see I think on
you ;
Then why does Tom stand still-I
shall-I
While yonder steeple's in our
view :
Tom, never to occasion blind,
Now took her in the coming
mind,
And went to church with Sally.

The Lads of the Mill. Set by Mr. HOWARD.



2

5

8

That the seas foaming juice
Did Venus produce,
Let poets insist on it still;
I stoutly aver,
That a fairer than her
Took her rife from the froth of a mill.
Took her rife, &c.

3

But say, O ye nine,
How a nymph so divine,
Could the lap of a miller's wife fill,
Unless that some God,
Stray'd out of his road,
And set up his staff in his mill?
And set, &c.

4

Once Juno's good man,
In the shape of a Swan,
Did Leda so lovingly bill,
That Helen she hatch'd,
Who never was match'd
But by the fair lads of the mill.
But by, &c.

In another disguise
Alcmena he plies,
Like Amphitrión he frolicks his fill:
Then why might not Jove,
As a cloak for his love,
Take upon him the man of the mill?
Take, &c.

6

Once Homer inflam'd,
An hundred tongues claim'd,
Some arduous work to fulfill;
Let me tell thee old bard,
This task were to hard,
Tho' thou hadst all the clacks of the
mill.
Tho' thou hadst, &c.

7

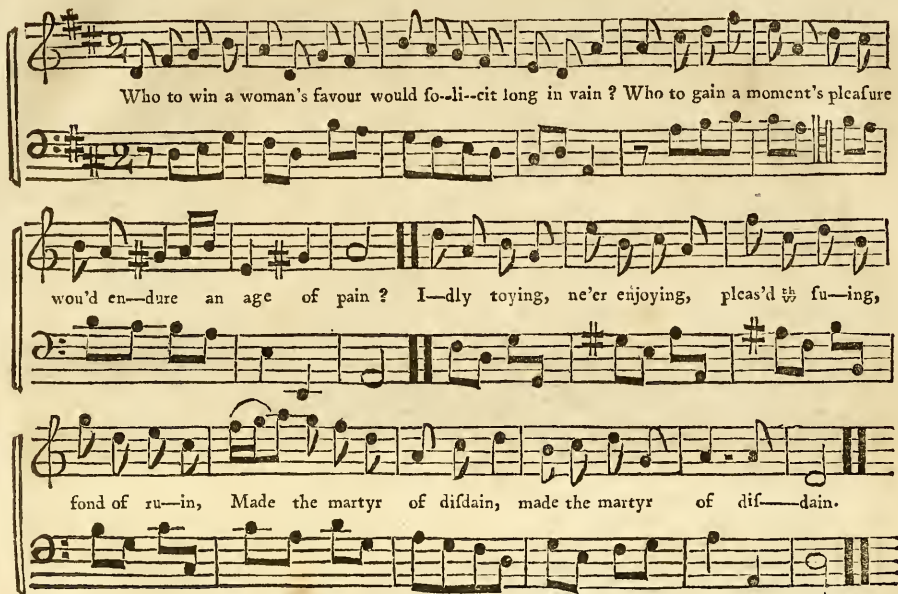
But fie, muse, forbear,
'Tis better by far
No more of these charms to reveal;
Left thereby you might
New rivals excite,
And carry more sacks to the mill.
And carry, &c.

With influence benign,
Oh! would she incline,
With my stars, but to favour my
will;
So it might be with her,
'Twould be raptures I swear,
And music to live in a mill.
And music, &c.

9.

Then fair one be kind,
Nor with water and wind,
Inconstant turn round with the
wheel;
Left when I am dead,
It should truly be said,
Thy heart was a stone of a mill.
Thy heart, &c.

The ROVER. Set by Mr. LAMPE.



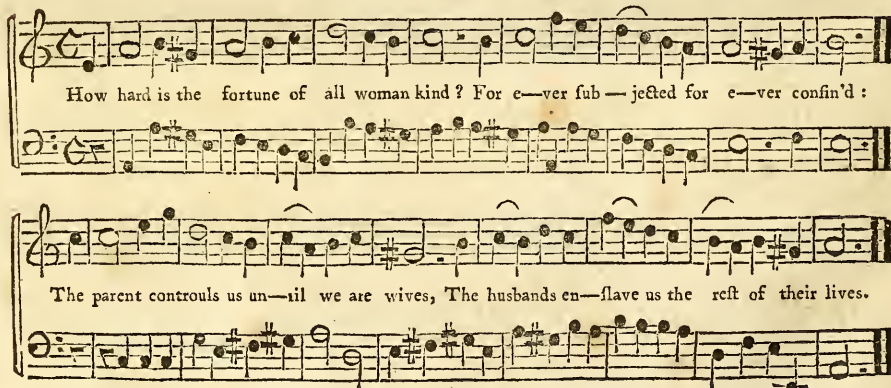
Who to win a woman's favour would fo-li-cit long in vain? Who to gain a moment's pleasure would en-dure an age of pain? I-dly toying, ne'er enjoying, pleas'd to fu-ing, fond of ru-in, Made the martyr of disdain, made the martyr of dis-dain.

Give me, love, the beauteous ro-ver,
Whom a general passion warms;
Fondly blessing every lover,

Frankly proffering all her charms:
Never flying,
Still complying,

Train'd to please you,
Glad to ease you,
Circled in her snowy arms.
Circled, &c.

The Ladies Cafe. Set by Mr. GOUGE.



How hard is the fortune of all woman kind? For e-ver sub-jested for e-ver confin'd: The parent controuls us un-til we are wives, The husbands en-flave us the rest of their lives.

If fondly we love, yet we dare
not reveal,
But secretly languish, compell'd

to conceal;
Deny'd e'ery freedom of life to
enjoy,

We're sham'd if we're kind, we're
blam'd if we're coy.

The FLY ; moderniz'd from CHAUCER. Set by Mr. ARNE.

Allegro, ma non presto

From sweet bewitching tricks of love young men your hearts se-

cure, left from the paths of sense you rove in do-tage prema-ture, in do-tage

pre-ma-ture : Look at each lass thro' wisdom's glass, nor

trust the na-ked Eye ; Gallants beware look sharp take care the

blind eat many a fly, the blind eat many a fly.

2.

3.

4.

Not only on their hands and necks
The borrow'd white you'll find;
Some belles, when interest directs,
Can even paint the mind:
Joy in distress
They can express,
Their very tears can lie,
Gallants beware,
Look sharp, take care,
The blind eat many a flie.

There's not a spinster in the realm
But all mankind can cheat,
Down to the cottage from the helm,
The learn'd, the brave and great.
With lovely looks
And golden hooks,
T'entangle us they try;
Gallants beware,
Look sharp, take care,
The blind eat many a flie.

Could we with ink the ocean fill,
Was earth of parchment made;
Was ev'ry single stick a quill,
Each man a scribe by trade;
To write the tricks
Of half the sex,
Would suck the ocean dry;
Gallants beware,
Look sharp, take care,
The blind eat many a flie.

FLORELLA. Set by Mr. KILBURNE.

Flo---rella, lovely nymph, for---bear To cloud a face like thine With frowns &

nought but smiles shou'd wear, To please and blefs man---kind: With envious

haste old Time and care, will tar-----nish e-----v'ry bloom; then do not

by im---pru-----dence marr, What may be lost too soon.

2.

See with what pleasure ev'ry swain
The cheerful Cloc views;
See with what joy they wear the
chain,
All pleas'd whom she subdues:
Tho' fair her face, divinely fair!
Yet she her conquest owes

To that good-nature that appears
In every thing she dees.

3.

And that will please when ev'ry
joy
That beauty gave is dead;
And friendly smooth the wrinkled

brow
Of age's hoary head:
Then give to smiles and mirth the
hour,
Enjoy the present store;
Defraud not beauty of that pow'r
That soon will be no more.

T

Set

The Muses DELIGHT.

Set by Mr. ARNE. Sung by Mr. BEARD.

Allegro.

Ye Prigs & are troubled wth conscience's qualms, Who ever are

praying or chant. of psalms, Come listen a while & I'll sing you a song shall open your eyes open & eyes, Shall

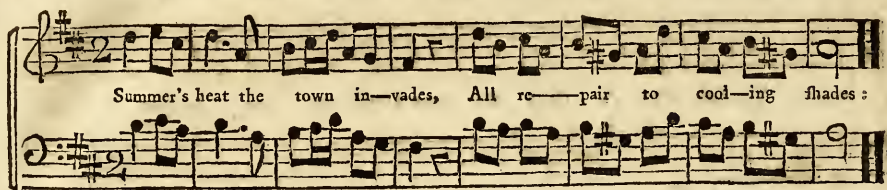
open & eyes & you'll see right from wrong : In claret a-

lone you shd. place all & hope, there's more absolution in & than & Pope, 'Tis & famous elix-ir sa-lutis of

life, & this you may face either devil or wife ; Face & devil, devil or wife, & this you may face either

Cho:
devil or wife, Face & devil, devil or wife, & this you may face or & devil or wife.

The Beauties of HAMPSTEAD. Set by Mr. ERIS.



2.
Here, where lovely Hampstead
stands,
And the neighb'ring vale commands;
What surprising prospects rising,
All around adorn the lands.

ders,
Lofty domes approach the skies.

Health and pleasure, heavenly
treasure,
Smiling here united dwell.

4.

6.

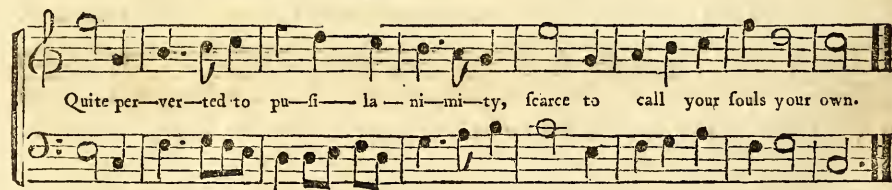
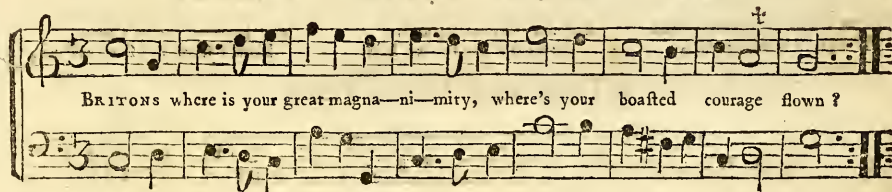
Here are grottos, purling streams,
Shades defying Titan's beams,
Rofy bowers, fragrant flowers,
Lovers wishes poets themes !

Here nymphs and swains indulge
their hearts,
Share the joys our scenes impart ;
Here are strangers to all dangers,
All—but those of Cupid's darts.

3.
Here, ever woody mounts arise ;
There, verdant lawns delight our
eyes ;
Where Thames wanders, in mean-

5.
Of the chryſtal bub'ling well,
Life and ſtrength the current ſwell

The State of Little Britain. Set by Mr. CAREY.



2.
What your anceſtors won ſo victo-
riouſly,
Crown'd with conqueſt in the
field,
You'd relinquish, and O ! moſt in-
gloriouſly,
To oppreſſion tamely yield.

3.
Freedom now for her flight makes
preparative,
See her weeping quit the ſhore ;
Britain's loſs will be then paſt com-
parative,
Never to behold her more.

4.
Gracious gods, to aſſiſt exurgi-
tate,
Stretch forth your vindictive hand,
Make oppreſſors their plunder re-
gurgitate,
And preſerve a ſinking land.

The Laſs of PATTIE'S MILL. Set by Sigr. DAVID RIZZIO.

Andante. The Laſs of Pattie's Mill So bonny blythe and gay, In ſpite of all my Skill has ſtole my Heart a—way : When tedding of the hay bare head—ed on the Green, Love 'midſt her locks did play, And wanton'd in her Ey'n.

2.

3.

4.

Her arms white, round and ſmooth,
Breasts riſing in their dawn ;
To age it would gi youth
To preſ'em wi' his hand :
Thro' all my ſpirits ran
An extacy of bliſs,
When I ſuch ſweetneſs found
Wrapt in a balmy kiſs.

Without the help of art,
Like flowers that grace the wild,
She did her ſweets impart
Whene'er ſhe ſpoke or ſmil'd :
Her looks they were ſo mild.
Free from affected pride ;
She me to love beguil'd,
Ife wiſh'd her for my bride.

O ! had I all the wealth
Hopton's high mountains fill ;
Inſur'd long life and health,
And pleaſure at my will ;
I'd promiſe, and fulfil,
That none but bonny ſhe,
The Laſs of Pattie's Mill
Should ſhare the ſame wi' me.

A Loyal Song, for two Voices.

God ſave great George & king, long live our no—ble king, God ſave the king : Send him vic—
to—rious, happy & glo—rious, long to reign o—ver us, God ſave the king.

God ſave great George & king, long live our no—ble king, God ſave the king : Send him vic—
to—rious, happy and glo—rious, long to reign o—ver us, God ſave the king.

2.

3.

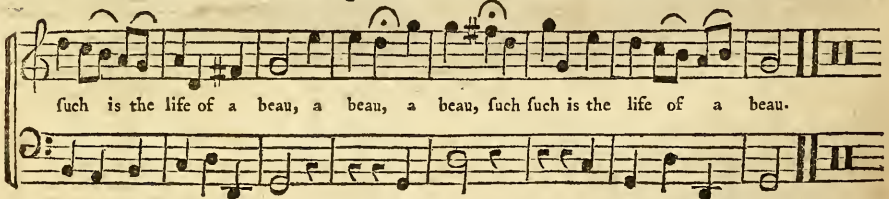
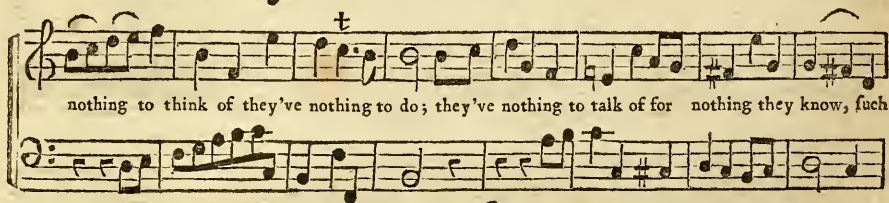
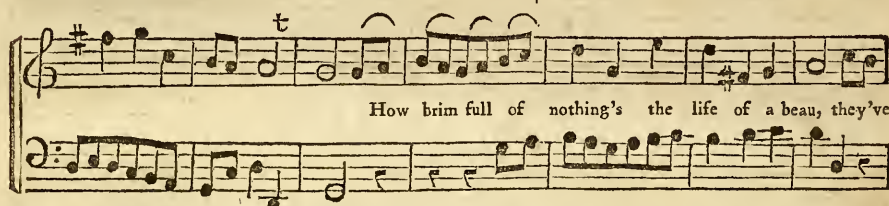
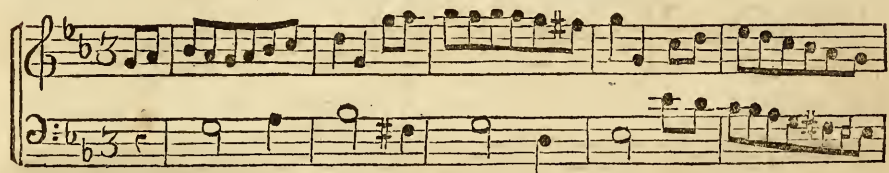
4.

O! grant that Cumberland
May, by his mighty hand,
Victory bring;
May he sedition huff,
And like a torrent rush,
Rebellious hearts to crush,
God save the king.

O Lord our God arise,
Scatter his enemies,
And make them fall:
Confound their politics,
Frustrate their knavish tricks,
On him our hearts we fix,
God save the king.

Thy choicest gifts in store,
On him be pleas'd to pour,
Long may he reign;
May he defend our laws,
And ever give us cause
To cry with loud applause,
God save the king.

The Life of a Beau. Sung by Mrs. CLIVE.



For nothing they rise but to draw
the fresh air,
Spend the morning in nothing but
curling their hair,
And do nothing all day but sing,
faunter and stare.
Such, such is the life of a beau.

For to mind nothing done there
they always are proud,
But to bow, and to grin, and talk
—nothing aloud.
Such, such is the life of a beau.

Such, such is the life of a beau.

For nothing at night to the play,
house they crowd,

For nothing they run to th' assem-
bly and ball,
And for nothing at cards a fair
partner call,
For they still must be beast'd who
have—nothing at all.

For nothing, on sundays, at church
they appear,
For they've nothing to hope, nor
they've nothing to fear;
They can be nothing nowhere who
nothing are here.
Such, such is the life of a beau.

Sung

Sung by Miss STEVENSON. Set by Mr. WORGAN.

Young Strephon a shepherd the pride of the

plain, Each day is at-tempt-ing my kindnefs to gain:

He takes all oc-ca-sions his

flame to re-new, I always re-ply that his court-ing won't

do.

2

3

4

He spares no rich presents to make
me more kind,
And exhausts in my praise all the
wit of his mind;
I say I'm engag'd—and I wish
him to go:
He asks me so oft till I rudely say
no.

To Thyrsis, last, Valentine's day,
the dear youth,
I tell him I plighted my faith and
my truth;
That wealth cannot peace and con-
tentment bestow,
And my heart is another's, so beg
he will go.

That love is not purchas'd with
titles and gold,
And the heart that is honest can
never be sold;
That I sigh not for grandeur, nor
look down on shew;
But to Thyrsis must hasten, and
not say him no.

He

5
He hears me, and trembling all o-
ver replies,
If his suit I prefer not he instantly
dies ;
He gives me his hand, and would

force me to go,
I pity his suffering, but boldly say
no.

6
I try to avoid him, in hopes of
sweet peace,

He haunts me each moment, to
make me say yes ;
But to-morrow, ye fair ones, with
Thyris I go,
And trust me, at church, that I
will not say no.

Youth and Beauty. Set by Mr. HARRIS.

And. te.

Whilst youth and beau-ty jo-in to please, The

pre-sent blifs en-joy : Youth fl-ies and

beauty soon de-cays, And time on ev'ry cha-rm will seize, Then Ce-

lia be not coy.

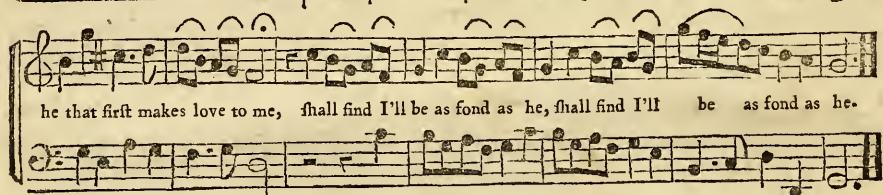
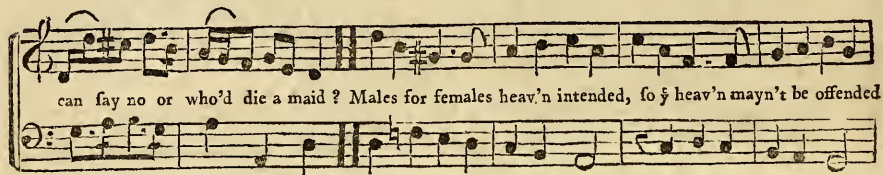
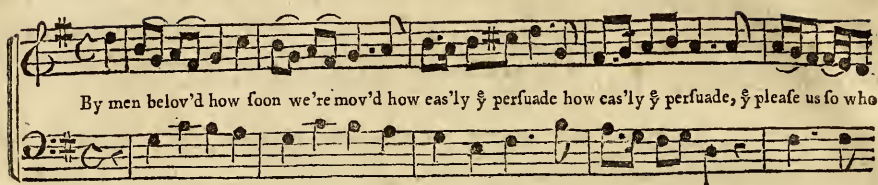
2.
Behold the lilly as it grows,
White as thy snowy breast ;
Observe the fragrant blushing rose,
Such rival sweets thy lips disclose,
Vie w thefe, and make me blest.

3
When nature's in her best array,
In spring's gay robe attir'd ;
When smiling Phoebus gilds the day
Like thee they shine, like thee look
gay,
And are like thee admir'd.

4 (shade
But when bleak winter's chilling
Deforms the gloomy sky,
Their bloom decays, their glories
fade,
Low is their pride of beauty laid,
They droop their head and die.

The Muses DELIGHT.

By Men belov'd. Set by Mr. STANLEY.

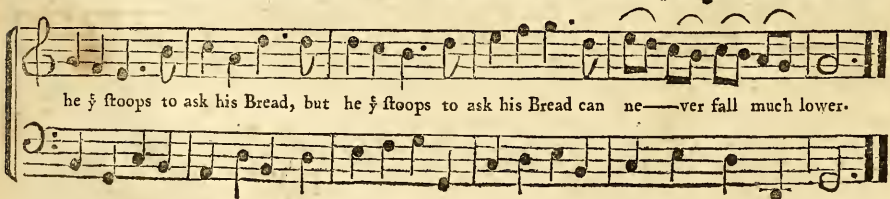
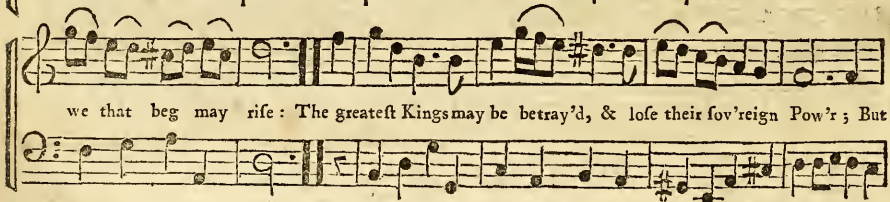
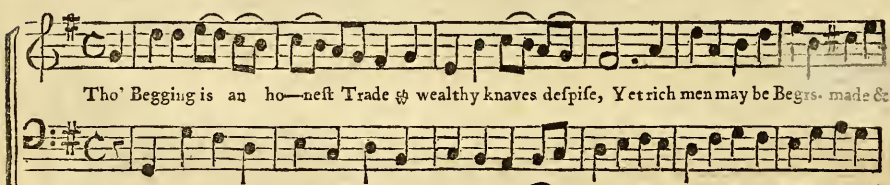


A tender maid, at first tho' staid,
When once she thinks of love,
When once, &c.
Will freely own, that lying alone

Is what she can't approve :
Fruit when young eats then the
sweetest,
Looks the gayest and the neatest ;

Women too, by all confess,
When young they're kist kifs then
the best.
When young, &c.

The Happy Beggars. Set by Mr. EATON.



Tho'

2.

3.

4

Tho' foreigners have swarm'd of late
and spoil'd our begging trade,
Yet still we live and drink good ale
tho' they our rights invade;
Some say they for religion fled, but
wiser people tell us
They were forc'd here to seek their
bread, for being too rebellious.

Let heavy taxes greater grow, to
make our army fight,
Where 'tis not to be had, you know
the king must lose his right;
Let one side laugh the other mourn,
we nothing have to fear,
But that great lords will beggars be
to be as great as we are.

What tho' we make the world be-
lieve that we are sick or lame,
Tis now a virtue to deceive, our
teachers do the same:
In trade dissembling is no crime,
and we may live to see
That begging, in a little time, the
only trade will be.

The Happy Swain. Set by Mr. WORGAN.

As Da—mon on a summer's day be—neath a shade be—gan his lay, The
wa—ters murm'ring pass'd a—long, well pleas'd to hear their Da—mon's song:
His theme was love, for De—lia's charms had won
the shepherd to her arms. Had won & shepherd to her arms.

2

How blest am I, who only know
The joys of love, that ever flow;
Dear scenes of pleasure now ap-
pear,
And love is all a Damon's care:
Hear then, ye warbling birds and
groves,

That Delia's kind, and Damon. Our hearts in mutual bliss shall
live,

That Delia's kind, &c.

(No more can bounteous Nature
give)

3.

Delia, as Morn, is true and fair;
Sweet as the rose and violet are:

And every tree our passion tell,
That shepherds lov'd, and lov'd
so well.

That shepherds, &c.

The Jolly Bacchanalians. Set by Mr. GALLIARD.

Jolly Mortals fill your Glaffes, No—ble Deeds are done by Wine; Scorn the
 nymph, scorn the nymph and all her Graces; who'd for love or beauty pi—
 — ne? Who'd for Love or Beau—ty pine?

2.

In that moment to be kind.
In that moment, &c.

He subdu'd the world by drinking
 More than by his conquering
 sword,
More than, &c.

3.

Look within the bowl that's flow-
 ing
 And a thousand charms you'll
 find
 More than Cloc when just going

Alexander hated thinking,
 Drank about at council-board;

The Hunting Song in APOLLO and DAPHNE.

The sweet rofy morning peeps over the hills, With blush—es adorning the
 meadows and fields. The merry merry merry horn calls come come come a—
 way, A—wake from dull slum—bers and hail the new day.

The 99

2.

Where
Heath
Chorus.

The stag rous'd before us
Away seems to fly,
And pants to the chorus
Of hounds in full cry:
Then follow follow follow follow
The musical chace,

The day's f
Makes blo.

STELLA and FLAVIA.



Stella, like Britain's monarch,
reigns
O'er cultivated lands;
Like eastern tyrants Flavia deigns

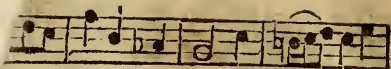
To rule o'er barren sands;
Like eastern tyrants, &c.
Then boast, fair Flavia, boast thy
face,

Thy beauty's only store;
Each day that makes thy charms
decrease
Will yield to Stella more.

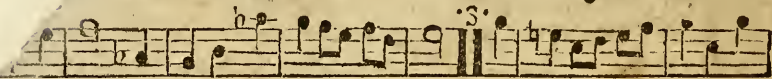
Love

I G H T.

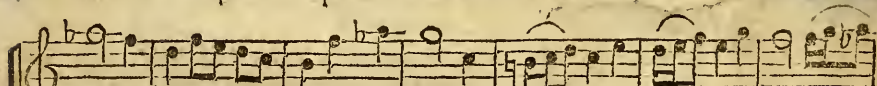
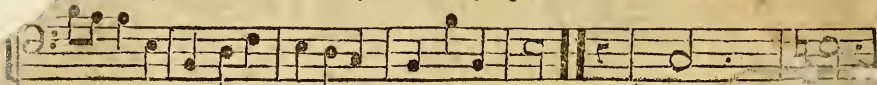
r. ARNE.



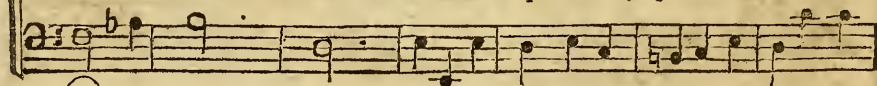
face, From looking I sure can re—frain ; In o—thers her



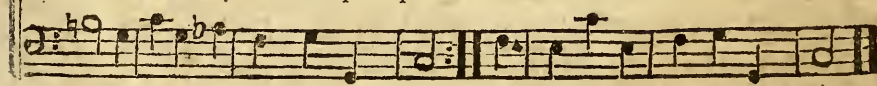
enels may trace, Or absence may cure all my pain : This said, from her charms I re—



tir'd, Nor knew I till then how I lov'd ; What pre—sent my pas—sion ad—mir—



—d, In absence my rea—son ap—prov'd.



Ah ! why should I hope for re—	No pity in her for my grief,	ease ;
lief,	No merit in me to complain.	Still proud of th' choice I have
Where all that I see is dis—	Nor yet do I fortune upbraid,	made,
dain !	Tho' robb'd of my freedom and	Tho' hopeless it ever can please.

